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P. VIRGILII MARONIS

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LIBER.

ECLOGA I. TITYRUS.

MELIBŒUS. TITYRUS.

MEL. TITYRE, tu patulæ recubans sub tegmine fagi
Silvestrem tenui Musam meditaris avena:
Nos patriæ fines et dulcia linquimus arva;
Nos patriam fugimus: tu, Tityre, lentus in umbra
Formosam resonare doces Amaryllida silvas. 5
TIT. O Melibœe, deus nobis hæc otia fecit:
Namque erit ille mihi semper deus; illius aram
Sæpe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
Ludere, quæ vellem, calamo permisit agresti. 10
MEL. Non equidem invideo; miror magis: undique totis
Usque adeo turbatur agris. En, ipse capellas
Protenus æger ago; hanc etiam vix, Tityre, duco.
Hic inter densas corulos modo namque gemellos,
Spem gregis, ah! silice in nuda connixa reliquit. 15
Sæpe malum hoc nobis, si mens non læva fuisset,
De cœlo tactas memini prædicere quercus.
[Sæpe sinistra cava prædixit ab ilice cornix.]
Sed tamen, iste deus qui sit, da, Tityre, nobis.
TIT. Urbem quam dicunt Romam, Melibœe, putavi 20
Stultus ego huic nostræ similem, quo sæpe solemus
Pastores ovium teneros depellere fetus.
Sic canibus catulos similes, sic matribus hædos
Noram; sic parvis componere magna solebam.

Verum hæc tantum alias inter caput extulit urbes, 25
Quantum lenta solent inter viburna cupressi.
MEL. Et quæ tanta fuit Romam tibi causa videndi?
TIT. Libertas; quæ sera, tamen respexit inertem,
Candidior postquam tondenti barba cadebat;
Respexit tamen, et longo post tempore venit, 30
Postquam nos Amaryllis habet, Galatea reliquit.
Namque, fatebor enim, dum me Galatea tenebat,
Nec spes libertatis erat, nec cura peculi.
Quamvis multa meis exiret victima sæptis,
Pinguis et ingratæ premeretur caseus urbi: 35
Non unquam gravis ære domum mihi dextra redibat.
MEL. Mirabar, quid mæsta deos, Amarylli, vocares;
Cui pendere sua patereris in arbore poma;
Tityrus hinc aberat. Ipsæ te, Tityre, pinus,
Ipsi te fontes, ipsa hæc arbusta vocabant. 40
TIT. Quid facerem? neque servitio me exire licebat,
Nec tam præsentes alibi cognoscere divos.
Hic illum vidi juvenem, Melibœe, quotannis
Bis senos cui nostra dies altaria fumant.
Hic mihi responsum primus dedit ille petenti: 45
"Pascite, ut ante, boves, pueri; submittite tauros."
MEL. Fortunate senex, ergo tua rura manebunt!
Et tibi magna satis, quamvis lapis omnia nudus
Limosoque palus obducat pascua junco.
Non insueta graves tentabunt pabula fetas; 50
Nec mala vicini pecoris contagia lædent.
Fortunate senex, hic inter flumina nota
Et fontes sacros frigus captabis opacum.
Hinc tibi, quæ semper, vicino ab limite, sæpes
Hyblæis apibus florem depasta salicti, 55
Sæpe levi somnum suadebit inire susurro:
Hinc alta sub rupe canet frondator ad auras;
Nec tamen interea raucæ, tua cura, palumbes,
Nec gemere aëria cessabit turtur ab ulmo.
TIT. Ante leves ergo pascentur in æthere cervi, 60
Et freta destituent nudos in litore pisces,
Ante, pererratis amborum finibus, exsul
Aut Ararim Parthus bibet, aut Germania Tigrim,
Quam nostro illius labatur pectore vultus.

MEL. At nos hinc alii sitientes ibimus Afros, 65
Pars Scythiam et rapidum Cretæ veniemus Oaxen,
Et penitus toto divisos orbe Britannos.
En unquam patrios longo post tempore fines,
Pauperis et tugurî congestum cespite culmen,
Post aliquot, mea regna videns, mirabor aristas? 70
Impius hæc tam culta novalia miles habebit?
Barbarus has segetes? en, quo discordia cives
Produxit miseros! en, queis consevimus agros!
Insere nunc, Melibœe, piros, pone ordine vites:
Ite meæ, felix quondam pecus, ite capellæ. 75
Non ego vos posthac, viridi projectus in antro,
Dumosa pendere procul de rupe videbo;
Carmina nulla canam; non, me pascente, capellæ,
Florentem cytisum et salices carpetis amaras.
TIT. Hic tamen hanc mecum poteras requiescere noctem 80
Fronde super viridi; sunt nobis mitia poma,
Castaneæ molles, et pressi copia lactis;
Et jam summa procul villarum culmina fumant,
Majoresque cadunt altis de montibus umbræ.

ECLOGA II. ALEXIS.

FORMOSUM pastor Corydon ardebat Alexim,
Delicias domini; nec, quid speraret, habebat.
Tantum inter densas umbrosa cacumina fagos
Assidue veniebat; ibi hæc incondita solus
Montibus et silvis studio jactabat inani: 5
"O crudelis Alexi, nihil mea carmina curas?
Nil nostri miserere? Mori me denique coges.
Nunc etiam pecudes umbras et frigora captant;
Nunc virides etiam occultant spineta lacertos;
Thestylis et rapido fessis messoribus æstu 10
Allia serpyllumque herbas contundit olentes:
At mecum raucis, tua dum vestigia lustro,
Sole sub ardenti resonant arbusta cicadis.
Nonne fuit satius, tristes Amaryllidis iras
Atque superba pati fastidia? nonne Menalcan? 15
Quamvis ille niger, quamvis tu candidus esses.

O formose puer, nimium ne crede colori!
Alba ligustra cadunt vaccinia nigra leguntur.
Despectus tibi sum, nec qui sim quæris, Alexi;
Quam dives pecoris, nivei quam lactis abundans. 20
Mille meæ Siculis errant in montibus agnæ;
Lac mihi non æstate novum, non frigore defit.
Canto, quæ solitus, si quando armenta vocabat,
Amphion Dircæus in Actæo Aracyntho.
Nec sum adeo informis; nuper me in litore vidi, 25
Quum placidum ventis staret mare; non ego Daphnim,
Judice te, metuam, si nunquam fallit imago.
O tantum libeat mecum tibi sordida rura
Atque humiles habitare casas, et figere cervos,
Hædorumque gregem viridi compellere hibisco! 30
Mecum una in silvis imitabere Pana canendo.
Pan primus calamos cera conjungere plures
Instituit; Pan curat oves oviumque magistros.
Nec te pœniteat calamo trivisse labellum:
Hæc eadem ut sciret, quid non faciebat Amyntas? 35
Est mihi disparibus septem compacta cicutis
Fistula, Damœtas dono mihi quam dedit olim,
Et dixit moriens: 'Te nunc habet ista secundum.'
Dixit Damœtas: invidit stultus Amyntas.
Præterea duo nec tuta mihi valle reperti 40
Capreoli, sparsis etiam nunc pellibus albo;
Bina die siccant ovis ubera; quos tibi servo.
Jam pridem a me illos abducere Thestylis orat;
Et faciet, quoniam sordent tibi munera nostra.
Huc ades, o formose puer: tibi lilia plenis, 45
Ecce, ferunt Nymphæ calathis; tibi candida Naïs,
Pallentes violas et summa papavera carpens,
Narcissum et florem jungit bene olentis anethi;
Tum, casia atque aliis intexens suavibus herbis,
Mollia luteola pingit vaccinia caltha. 50
Ipse ego cana legam tenera lanugine mala,
Castaneasque nuces, mea quas Amaryllis amabat.
Addam cerea pruna; honos erit huic quoque pomo;
Et vos, o lauri, carpam, et te, proxima myrte;
Sic positæ quoniam suaves miscetis odores. 55
Rusticus es, Corydon, nec munera curat Alexis;

Nec, si muneribus certes, concedat Iolas.
Heu, heu, quid volui misero mihi? floribus Austrum
Perditus et liquidis immisi fontibus apros.
Quem fugis, ah demens? habitarunt di quoque silvas, 60
Dardaniusque Paris. Pallas, quas condidit, arces
Ipsa colat: nobis placeant ante omnia silvæ.
Torva leæna lupum sequitur, lupus ipse capellam;
Florentem cytisum sequitur lasciva capella;
Te Corydon, o Alexi; trahit sua quemque voluptas. 65
Aspice, aratra jugo referunt suspensa juvenci,
Et sol crescentes decedens duplicat umbras:
Me tamen urit amor; quis enim modus adsit amori?
Ah Corydon, Corydon, quæ te dementia cepit!
Semiputata tibi frondosa vitis in ulmo est. 70
Quin tu aliquid saltem potius, quorum indiget usus,
Viminibus mollique paras detexere junco.
Invenies alium, si te hic fastidit, Alexim."

ECLOGA III. PALÆMON.

MENALCAS. DAMŒTAS. PALÆMON.

MEN. Dic mihi, Damœta, cujum pecus? an Meliboei?
DAM. Non, verum Ægonis; nuper mihi tradidit Ægon.
MEN. Infelix o semper, oves, pecus! ipse Neæram
Dum fovet, ac, ne me sibi præferat illa, veretur,
Hic alienus oves custos bis mulget in hora; 5
Et sucus pecori et lac subducitur agnis.
DAM. Parcius ista viris tamen objicienda memento.
Novimus et qui te, transversa tuentibus hircis,
Et quo, sed faciles Nymphæ risere, sacello.
MEN. Tum, credo, quum me arbustum videre Miconis 10
Atque mala vites incidere falce novellas.
DAM. Aut hic ad veteres fagos quum Daphnidis arcum
Fregisti et calamos; quæ tu, perverse Menalca,
Et, quum vidisti puero donata, dolebas,
Et, si non aliqua nocuisses, mortuus esses. 15
MEN. Quid domini faciant, audent quum talia fures!
Non ego te vidi Damonis, pessime, caprum

Excipere insidiis, multum latrante Lycisca?
Et quum clamarem, "Quo nunc se proripit ille?
Tityre, coge pecus," tu post carecta latebas. 20
DAM. An mihi cantando victus non redderet ille,
Quem mea carminibus meruisset fistula, caprum?
Si nescis, meus ille caper fuit; et mihi Damon
Ipse fatebatur, sed reddere posse negabat.
MEN. Cantando tu illum? aut unquam tibi fistula cera 25
Juncta fuit? non tu in triviis, indocte, solebas
Stridenti miserum stipula disperdere carmen?
DAM. Vis ergo inter nos, quid possit uterque, vicissim
Experiamur? ego hanc vitulam (ne forte recuses,
Bis venit ad mulctram, binos alit ubere fetus) 30
Depono; tu dic, mecum quo pignore certes.
MEN. De grege non ausim quidquam deponere tecum;
Est mihi namque domi pater, est injusta noverca;
Bisque die numerant ambo pecus, alter et hædos.
Verum, id quod multo tute ipse fatebere majus, 35
Insanire libet quoniam tibi, pocula ponam
Fagina, cælatum divini opus Alcimedontis,
Lenta quibus torno facili superaddita vitis
Diffusos hedera vestit pallente corymbos.
In medio duo signa, Conon, et quis fuit alter, 40
Descripsit radio totum qui gentibus orbem,
Tempora quæ messor, quæ curvus arator haberet?
Necdum illis labra admovi, sed condita servo.
DAM. Et nobis idem Alcimedon duo pocula fecit,
Et molli circum est ansas amplexus acantho, 45
Orpheaque in medio posuit silvasque sequentes;
Necdum illis labra admovi, sed condita servo.
Si ad vitulam spectas, nihil est, quod pocula laudes.
MEN. Nunquam hodie effugies; veniam, quocumque vocaris.
Audiat hæc tantum—vel qui venit ecce Palæmon; 50
Efficiam, posthac ne quemquam voce lacessas.
DAM. Quin age, si quid habes: in me mora non erit ulla,
Nec quemquam fugio; tantum, vicine Palæmon,
Sensibus hæc imis, res est non parva, reponas.
PAL. Dicite, quandoquidem in molli consedimus herba; 55
Et nunc omnis ager, nunc omnis parturit arbos,

Nunc frondent silvæ, nunc formosissimus annus.
Incipe, Damœta; tu deinde sequere, Menalca.
Alternis dicetis, amant alterna Camœnæ.
DAM. Ab Jove principium, Musæ; Jovis omnia plena; 60
Ille colit terras, illi mea carmina curæ.
MEN. Et me Phœbus amat; Phœbo sua semper apud me
Munera sunt, lauri, et suave rubens hyacinthus.
DAM. Malo me Galatea petit, lasciva puella,
Et fugit ad salices, et se cupit ante videri. 65
MEN. At mihi sese offert ultro meus ignis, Amyntas,
Notior ut jam sit canibus non Delia nostris.
DAM. Parta meæ Veneri sunt munera; namque notavi
Ipse locum, aëriæ quo congessere palumbes.
MEN. Quod potui, puero silvestri ex arbore lecta 70
Aurea mala decem misi; cras altera mittam.
DAM. O quoties, et quæ nobis Galatea locuta est!
Partem aliquam, venti, divum referatis ad aures!
MEN. Quid prodest, quod me ipse animo non spernis, Amynta,
Si, dum tu sectaris apros, ego retia servo? 75
DAM. Phyllida mitte mihi; meus est natalis, Iolla:
Quum faciam vitula pro frugibus, ipse venito.
MEN. Phyllida amo ante alias; nam me discedere flevit,
Et, "Longum formose vale, vale," inquit, Iolla.
DAM. Triste lupus stabulis, maturis frugibus imbres, 80
Arboribus venti, nobis Amaryllidis iræ.
MEN. Dulce satis humor, depulsis arbutus hædis,
Lenta salix feto pecori, mihi solus Amyntas.
DAM. Pollio amat nostram, quamvis est rustica, Musam;
Pierides, vitulam lectori pascite vestro. 85
MEN. Pollio et ipse facit nova carmina: pascite taurum,
Jam cornu petat et pedibus qui spargat arenam.
DAM. Qui te, Pollio, amat, veniat, quo te quoque gaudet;
Mella fluant illi, ferat et rubus asper amomum.
MEN. Qui Bavium non odit, amet tua carmina, Mævi; 90
Atque idem jungat vulpes et mulgeat hircos.
DAM. Qui legitis flores et humi nascentia fraga,
Frigidus, o pueri, fugite hinc, latet anguis in herba.
MEN. Parcite, oves, nimium procedere; non bene ripæ
Creditur; ipse aries etiam nunc vellera siccat. 95

DAM. Tityre, pascentes a flumine reice capellas:
Ipse, ubi tempus erit, omnes in fonte lavabo.
MEN. Cogite oves, pueri; si lac præceperit æstus,
Ut nuper, frustra pressabimus ubera palmis.
DAM. Heu, heu, quam pingui macer est mihi taurus in ervo! 100
Idem amor exitium pecori pecorisque magistro.
MEN. His certe neque amor causa est; vix ossibus hærent;
Nescio quis teneros oculus mihi fascinat agnos.
DAM. Dic, quibus in terris, et eris mihi magnus Apollo,
Tres pateat cœli spatium non amplius ulnas. 105
MEN. Dic, quibus in terris inscripti nomina regum
Nascantur flores; et Phyllida solus habeto.
PAL. Non nostrum inter vos tantas componere lites;
[Et vitula tu dignus, et hic: et quisquis amores
Aut metuet dulces aut experietur amaros.] 110
Claudite jam rivos, pueri; sat prata biberunt.

ECLOGA IV. POLLIO.

SICELIDES Musæ, paullo majora canamus;
Non omnes arbusta juvant humilesque myricæ.
Si canimus silvas, silvæ sint consule dignæ.
Ultima Cumæi venit jam carminis ætas;
Magnus ab integro sæclorum nascitur ordo. 5
Jam redit et Virgo, redeunt Saturnia regna;
Jam nova progenies cœlo demittitur alto.
Tu modo nascenti puero, quo ferrea primum
Desinet ac toto surget gens aurea mundo,
Casta, fave, Lucina: tuus jam regnat Apollo. 10
Teque adeo decus hoc ævi, te consule, inibit,
Pollio, et incipient magni procedere menses;
Te duce, si qua manent, sceleris vestigia nostri
Irrita perpetua solvent formidine terras.
Ille deum vitam accipiet, divisque videbit 15
Permixtos heroas, et ipse videbitur illis,
Pacatumque reget patriis virtutibus orbem.
At tibi prima, puer, nullo munuscula cultu

Errantes hederas passim cum baccare tellus
Mixtaque ridenti colocasia fundet acantho. 20
Ipsæ lacte domum referent distenta capellæ
Ubera, nec magnos metuent armenta leones.
Ipsa tibi blandos fundent cunabula flores.
Occidet et serpens, et fallax herba veneni
Occidet; Assyrium vulgo nascetur amomum. 25
At simul heroum laudes et facta parentis
Jam legere et quæ sit poteris cognoscere virtus:
Molli paulatim flavescet campus arista,
Incultisque rubens pendebit sentibus uva,
Et duræ quercus sudabunt roscida mella. 30
Pauca tamen suberunt priscæ vestigia fraudis,
Quæ tentare Thetim ratibus, quæ cingere muris
Oppida, quæ jubeant telluri infindere sulcos.
Alter erit tum Tiphys, et altera quæ vehat Argo
Delectos heroas; erunt etiam altera bella, 35
Atque iterum ad Trojam magnus mittetur Achilles.
Hinc, ubi jam firmata virum te fecerit ætas,
Cedet et ipse mari vector, nec nautica pinus
Mutabit merces; omnis feret omnia tellus.
Non rastros patietur humus, non vinea falcem; 40
Robustus quoque jam tauris juga solvet arator;
Nec varios discet mentiri lana colores,
Ipse sed in pratis aries jam suave rubenti
Murice, jam croceo mutabit vellera luto;
Sponte sua sandyx pascentes vestiet agnos. 45
"Talia sæcla," suis dixerunt, "currite," fusis
Concordes stabili fatorum numine Parcæ.
Aggredere o magnos, aderit jam tempus, honores,
Cara deum suboles, magnum Jovis incrementum!
Aspice convexo nutantem pondere mundum, 50
Terrasque, tractusque maris, cœlumque profundum;
Aspice, venturo lætantur ut omnia sæclo.
O mihi tam longæ maneat pars ultima vitæ,
Spiritus et, quantum sat erit tua dicere facta.
Non me carminibus vincet nec Thracius Orpheus, 55
Nec Linus; huic mater quamvis atque huic pater adsit,
Orphei Calliopea, Lino formosus Apollo.
Pan etiam Arcadia mecum si judice certet,

Pan etiam Arcadia dicat se judice victum.
Incipe, parve puer, risu cognoscere matrem; 60
Matri longa decem tulerunt fastidia menses.
Incipe, parve puer; cui non risere parentes,
Nec deus hunc mensa, dea nec dignata cubili est.

ECLOGA V. DAPHNIS.

MENALCAS. MOPSUS.

MEN. CUR non, Mopse, boni quoniam convenimus ambo,
Tu calamos inflare leves, ego dicere versus,
Hic corulis mixtas inter considimus ulmos?
MOP. Tu major; tibi me est æquum parere, Menalca,
Sive sub incertas Zephyris mutantibus umbras, 5
Sive antro potius succedimus. Aspice, ut antrum
Silvestris raris sparsit labrusca racemis.
MEN. Montibus in nostris solus tibi certet Amyntas.
MOP. Quid, si idem certet Phœbum superare canendo?
MEN. Incipe, Mopse, prior, si quos aut Phyllidis ignes, 10
Aut Alconis habes laudes, aut jurgia Codri.
Incipe; pascentes servabit Tityrus hædos.
MOP. Immo hæc, in viridi nuper quæ cortice fagi
Carmina descripsi et modulans alterna notavi,
Experiar; tu deinde jubeto ut certet Amyntas. 15
MEN. Lenta salix quantum pallenti cedit olivæ,
Puniceis humilis quantum saliunca rosetis:
Judicio nostro tantum tibi cedit Amyntas.
MOP. Sed tu desine plura, puer; successimus antro.
Exstinctum Nymphæ crudeli funere Daphnim 20
Flebant; vos coruli testes et flumina Nymphis;
Quum, complexa sui corpus miserabile nati,
Atque deos atque astra vocat crudelia mater.
Non ulli pastos illis egere diebus
Frigida, Daphni, boves ad flumina; nulla neque amnem 25
Libavit quadrupes, nec graminis attigit herbam.
Daphni, tuum Pœnos etiam ingemuisse leones
Interitum, montesque feri silvæque loquuntur.
Daphnis et Armenias curru subjungere tigres

Instituit; Daphnis thiasos inducere Bacchi, 30
Et foliis lentas intexere mollibus hastas.
Vitis ut arboribus decori est, ut vitibus uvæ,
Ut gregibus tauri, segetes ut pinguibus arvis:
Tu decus omne tuis. Postquam te fata tulerunt,
Ipsa Pales agros atque ipse reliquit Apollo. 35
Grandia sæpe quibus mandavimus hordea sulcis,
Infelix lolium et steriles nascuntur avenæ;
Pro molli viola, pro purpureo narcisso
Carduus et spinis surgit paliurus acutis.
Spargite humum foliis, inducite fontibus umbras, 40
Pastores; mandat fieri sibi talia Daphnis;
Et tumulum facite, et tumulo superaddite carmen:
Daphnis ego in silvis, hinc usque ad sidera notus,
Formosi pecoris custos, formosior ipse.
MEN. Tale tuum carmen nobis, divine poëta, 45
Quale sopor fessis in gramine, quale per æstum
Dulcis aquæ saliente sitim restinguere rivo;
Nec calamis solum æquiparas, sed voce magistrum.
Fortunate puer, tu nunc eris alter ab illo.
Nos tamen hæc quocumque modo tibi nostra vicissim 50
Dicemus, Daphnimque tuum tollemus ad astra;
Daphnin ad astra feremus: amavit nos quoque Daphnis
MOP. An quidquam nobis tali sit munere majus?
Et puer ipse fuit cantari dignus, et ista
Jam pridem Stimicon laudavit carmina nobis. 55
MEN. Candidus insuetum miratur limen Olympi
Sub pedibusque videt nubes et sidera Daphnis.
Ergo alacris silvas et cetera rura voluptas
Panaque pastoresque tenet Dryadasque puellas:
Nec lupus insidias pecori, nec retia cervis 60
Ulla dolum meditantur; amat bonus otia Daphnis.
Ipsi lætitia voces ad sidera jactant
Intonsi montes; ipsæ jam carmina rupes,
Ipsa sonant arbusta: "deus, deus ille, Menalca."
Sis bonus o felixque tuis! en quatuor aras: 65
Ecce duas tibi, Daphni, duas altaria Phœbo.
Pocula bina novo spumantia lacte quotannis,
Craterasque duo statuam tibi pinguis olivi;
Et multo in primis hilarans convivia Baccho,

Ante focum, si frigus erit, si messis, in umbra, 70
Vina novum fundam calathis Ariusia nectar.
Cantabunt mihi Damœtas et Lyctius Ægon;
Saltantes Satyros imitabitur Alphesibœus.
Hæc tibi semper erunt, et quum solemnia vota
Reddemus Nymphis, et quum lustrabimus agros. 75
Dum juga montis aper, fluvios dum piscis amabit,
Dumque thymo pascentur apes, dum rore cicadæ,
Semper honos nomenque tuum laudesque manebunt.
Ut Baccho Cererique, tibi sic vota quotannis
Agricolæ facient; damnabis tu quoque votis. 80
MOP. Quæ tibi, quæ tali reddam pro carmine dona?
Nam neque me tantum venientis sibilus austri,
Nec percussa juvant fluctu tam litora, nec quæ
Saxosas inter decurrunt flumina valles.
MEN. Hac te nos fragili donabimus ante cicuta. 85
Hæc nos, Formosum Corydon ardebat Alexin:
Hæc eadem docuit, Cujum pecus? an Meliboei?
MOP. At tu sume pedum, quod, me quum sæpe rogaret,
Non tulit Antigenes, et erat tum dignus amari,
Formosum paribus nodis atque ære, Menalca. 90

ECLOGA VI. SILENUS.

PRIMA Syracosio dignata est ludere versu
Nostra neque erubuit silvas habitare Thalia.
Quum canerem reges et prœlia, Cynthius aurem
Vellit, et admonuit: "Pastorem, Tityre, pingues
Pascere oportet oves, deductum dicere carmen." 5
Nunc ego (namque super tibi erunt, qui dicere laudes,
Vare, tuas cupiant, et tristia condere bella,)
Agrestem tenui meditabor arundine Musam.
Non injussa cano. Si quis tamen hæc quoque, si quis
Captus amore leget; te nostræ, Vare, myricæ, 10
Te nemus omne canet; nec Phœbo gratior ulla est,
Quam sibi quæ Vari præscripsit pagina nomen.
Pergite, Pierides. Chromis et Mnasylus in antro
Silenum pueri somno videre jacentem,
Inflatum hesterno venas, ut semper, Iaccho: 15

Serta procul, tantum capiti delapsa, jacebant,
Et gravis attrita pendebat cantharus ansa.
Aggressi, nam sæpe senex spe carminis ambo
Luserat, injiciunt ipsis ex vincula sertis.
Addit se sociam timidisque supervenit Ægle,— 20
Ægle, Naïadum pulcherrima; jamque videnti
Sanguineis frontem moris et tempora pingit.
Ille dolum ridens, "Quo vincula nectitis?" inquit.
"Solvite me, pueri; satis est potuisse videri.
Carmina, quæ vultis, cognoscite; carmina vobis, 25
Huic aliud mercedis erit." Simul incipit ipse.
Tum vero in numerum Faunosque ferasque videres
Ludere, tum rigidas motare cacumina quercus.
Nec tantum Phœbo gaudet Parnasia rupes;
Nec tantum Rhodope mirantur et Ismarus Orphea. 30
Namque canebat, uti magnum per inane coacta
Semina terrarumque animæque marisque fuissent
Et liquidi simul ignis: ut his exordia primis
Omnia et ipse tener mundi concreverit orbis;
Tum durare solum et discludere Nerea ponto 35
Cœperit, et rerum paulatim sumere formas;
Jamque novum terræ stupeant lucescere solem,
Altius atque cadant submotis nubibus imbres;
Incipiant silvæ quum primum surgere, quumque
Rara per ignotos errent animalia montes. 40
Hinc lapides Pyrrhæ jactos, Saturnia regna,
Caucasiasque refert volucres, furtumque Promethei.
His adjungit, Hylan nautæ quo fonte relictum
Clamassent, ut litus, "Hyla, Hyla," omne sonaret;
Et fortunatam, si nunquam armenta fuissent, 45
Pasiphaën nivei solatur amore juvenci.
Ah virgo infelix, quæ te dementia cepit!
Prœtides implerunt falsis mugitibus agros;
At non tam turpes pecudum tamen ulla secuta est
Concubitus, quamvis collo timuisset aratrum, 50
Et sæpe in levi quæsisset cornua fronte.
Ah virgo infelix, tu nunc in montibus erras:
Ille, latus niveum molli fultus hyacintho,
Ilice sub nigra pallentes ruminat herbas, 55
Aut aliquam in magno sequitur grege. Claudite, Nymphæ,

Dictææ Nymphæ, nemorum jam claudite saltus,
Si qua forte ferant oculis sese obvia nostris
Errabunda bovis vestigia: forsitan illum,
Aut herba captum viridi, aut armenta secutum,
Perducant aliquæ stabula ad Gortynia vaccæ. 60
Tum canit Hesperidum miratam mala puellam:
Tum Phaëthontiadas musco circumdat amaræ
Corticis, atque solo proceras erigit alnos.
Tum canit, errantem Permessi ad flumina Gallum
Aonas in montes ut duxerit una sororum; 65
Utque viro Phœbi chorus assurrexerit omnis;
Ut Linus hæc illi, divino carmine pastor,
Floribus atque apio crines ornatus amaro,
Dixerit: "Hos tibi dant calamos, en accipe, Musæ,
Ascræo quos ante seni; quibus ille solebat 70
Cantando rigidas deducere montibus ornos."
His tibi Gryneï nemoris dicatur origo,
Ne quis sit lucus, quo se plus jactet Apollo.
Quid loquar, aut Scyllam Nisi, quam fama secuta est,
Candida succinctam latrantibus inguina monstris 75
Dulichias vexasse rates, et gurgite in alto
Ah! timidos nautas canibus lacerasse marinis;
Aut ut mutatos Terei narraverit artus,
Quas illi Philomela dapes, quæ dona pararit,
Quo cursu deserta petiverit, et quibus ante 80
Infelix sua tecta supervolitaverit alis?
Omnia, quæ, Phœbo quondam meditante, beatus
Audiit Eurotas, jussitque ediscere lauros,
Ille canit; pulsæ referunt ad sidera valles:
Cogere doneo oves stabulis numerumque referri 85
Jussit et invito processit Vesper Olympo.

ECLOGA VII. MELIBŒUS.

MELIBŒUS. CORYDON. THYRSIS.

MEL. Forte sub arguta consederat ilice Daphnis,
Compulerantque greges Corydon et Thyrsis in unum,
Thyrsis oves, Corydon distentas lacte capellas,
Ambo florentes ætatibus, Arcades ambo,

Et cantare pares, et respondere parati. 5
Huc mihi, dum teneras defendo a frigore myrtos,
Vir gregis ipse caper deerraverat: atque ego Daphnim
Aspicio. Ille ubi me contra videt: "Ocius," inquit,
"Huc ades, o Melibœe: caper tibi salvus et hædi;
Et, si quid cessare potes, requiesce sub umbra." 10
Huc ipsi potum venient per prata juvenci;
Hic virides tenera prætexit arundine ripas
Mincius, eque sacra resonant examina quercu.
Quid facerem? neque ego Alcippen, nec Phyllida habebam,
Depulsos a lacte domi quæ clauderet agnos; 15
Et certamen erat, Corydon cum Thyrside, magnum.
Posthabui tamen illorum mea seria ludo.
Alternis igitur contendere versibus ambo
Cœpere; alternos Musæ meminisse volebant.
Hos Corydon, illos referebat in ordine Thyrsis. 20
Cor. Nymphæ, noster amor, Libethrides, aut mihi carmen,
Quale meo Codro, concedite; proxima Phœbi
Versibus ille facit; aut si non possumus omnes,
Hic arguta sacra pendebit fistula pinu.
Thy. Pastores, hedera crescentem ornate poëtam, 25
Arcades, invidia rumpantur ut ilia Codro;
Aut si ultra placitum laudarit, baccare frontem
Cingite, ne vati noceat mala lingua futuro.
Cor. Sætosi caput hoc apri tibi, Delia, parvus
Et ramosa Micon vivacis cornua cervi. 30
Si proprium hoc fuerit, levi de marmore tota
Puniceo stabis suras evincta cothurno.
Thy. Sinum lactis et hæc te liba, Priape, quotannis
Exspectare sat est; custos es pauperis horti.
Nunc te marmoreum pro tempore fecimus; at tu, 35
Si fetura gregem suppleverit, aureus esto.
Cor. Nerine Galatea, thymo mihi dulcior Hyblæ,
Candidior cycnis, hedera formosior alba,
Quum primum pasti repetent præsepia tauri,
Si qua tui Corydonis habet te cura, venito. 40
Thy. Immo ego Sardoïs videar tibi amarior herbis,
Horridior rusco, projecta vilior alga,
Si mihi non hæc lux toto jam longior anno est.
Ite domum pasti, si quis pudor, ite juvenci.

COR. Muscosi fontes, et somno mollior herba, 45
Et quæ vos rara viridis tegit arbutus umbra,
Solstitium pecori defendite; jam venit æstas
Torrida, jam læto turgent in palmite gemmæ.
THY. Hic focus et tædæ pingues, hic plurimus ignis
Semper, et assidua postes fuligine nigri: 50
Hic tantum boreæ curamus frigora, quantum
Aut numerum lupus, aut torrentia flumina ripas.
COR. Stant et juniperi, et castaneæ hirsutæ;
Strata jacent passim sua quaque sub arbore poma:
Omnia nunc rident: at, si formosus Alexis 55
Montibus his abeat, videas et flumina sicca.
THY. Aret ager; vitio moriens sitit aëris herba;
Liber pampineas invidit collibus umbras:
Phyllidis adventu nostræ nemus omne virebit;
Jupiter et læto descendet plurimus imbri. 60
COR. Populus Alcidæ gratissima, vitis Iaccho,
Formosæ myrtus Veneri, sua laurea Phœbo:
Phyllis amat corulos; illas dum Phyllis amabit,
Nec myrtus vincet corulos, nec laurea Phœbi.
THY. Fraxinus in silvis pulcherrima, pinus in hortis, 65
Populus in fluviis, abies in montibus altis:
Sæpius at si me, Lycida formose, revisas,
Fraxinus in silvis cedat tibi, pinus in hortis.
MEL. Hæc memini, et victum frustra contendere Thyrsin.
[Ex illo Corydon Corydon est tempore nobis.] 70

ECLOGA VIII. PHARMACEUTRIA.

DAMON. ALPHESIBŒUS.

PASTORUM Musam Damonis et Alphesibœi,
Immemor herbarum quos est mirata juvenca
Certantes, quorum stupefactæ carmine lynces,
Et mutata suos requierunt flumina cursus;
Damonis Musam dicemus et Alphesibœi. 5
Tu mihi, seu magni superas jam saxa Timavi,
Sive oram Illyrici legis æquoris; en erit unquam
Ille dies, mihi quum liceat tua dicere facta?

En erit, ut liceat totum mihi ferre per orbem
Sola Sophocleo tua carmina digna cothurno? 10
A te principium, tibi desinet; accipe jussis
Carmina cœpta tuis; atque hanc sine tempora circum
Inter victrices hederam tibi serpere lauros.
Frigida vix cœlo noctis decesserat umbra,
Quum ros in tenera pecori gratissimus herba, 15
Incumbens tereti Damon sic cœpit olivæ:
Dam. "Nascere, præque diem veniens age, Lucifer, almum;
Conjugis indigno Nisæ deceptus amore
Dum queror, et divos, quanquam nil testibus illis
Profeci, extrema moriens tamen alloquor hora. 20
Incipe Mænalios mecum, mea tibia, versus.
Mænalus argutumque nemus pinosque loquentes
Semper habet: semper pastorum ille audit amores,
Panaque, qui primus calamos non passus inertes.
Incipe Mænalios mecum, mea tibia, versus. 25
Mopso Nisa datur; quid non speremus amantes?
Jungentur jam gryphes equis; ævoque sequenti
Cum canibus timidi venient ad pocula damæ.
Mopse, novas incide faces; tibi ducitur uxor;
Sparge, marite, nuces; tibi deserit Hesperus Œtam. 30
Incipe Mænalios mecum, mea tibia, versus.
O digno conjuncta viro, dum despicis omnes,
Dumque tibi est odio mea fistula, dumque capellæ,
Hirsutumque supercillium, promissaque barba,
Nec curare deum credis mortalia quemquam! 35
Incipe Mænalios mecum, mea tibia, versus.
Sæpibus in nostris parvam te roscida mala
(Dux ego vester eram) vidi cum matre legentem.
Alter ab undecimo tum me jam ceperat annus;
Jam fragiles poteram a terra contingere ramos. 40
Ut vidi, ut perii, ut me malus abstulit error!
Incipe Mænalios mecum, mea tibia, versus.
Nunc scio, quid sit Amor; duris in cotibus illum
Aut Tmaros, aut Rhodope, aut extremi Garamantes
Nec generis nostri puerum nec sanguinis edunt. 45
Incipe Mænalios mecum, mea tibia, versus.
Sævus Amor docuit natorum sanguine matrem
Commaculare manus; crudelis tu quoque, mater.

Crudelis mater magis, an puer improbus ille?
Improbus ille puer; crudelis tu quoque, mater. 50
Incipe Mænalios mecum, mea tibia, versus.
Nunc et oves ultro fugiat lupus: aurea duræ
Mala ferant quercus; narcisso floreat alnus:
Pinguia corticibus sudent electra myricæ;
Certent et cycnis ululæ; sit Tityrus Orpheus; 55
Orpheus in silvis, inter delphinas Arion.
Incipe Mænalios mecum, mea tibia, versus.
Omnia vel medium fiant mare. Vivite, silvæ;
Præceps aërii specula de montis in undas
Deferar; extremum hoc munus morientis habeto. 60
Desine Mænalios, jam desine, tibia, versus."
Hæc Damon: vos, quæ responderit Alphesibœus,
Dicite, Pierides; non omnia possumus omnes.
ALPH. "Effer aquam, et molli cinge hæc altaria vitta,
Verbenasque adole pingues et mascula thura. 65
Conjugis ut magicis sanos avertere sacris
Experiar sensus; nihil hic nisi carmina desunt.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Carmina vel cœlo possunt deducere lunam;
Carminibus Circe socios mutavit Ulixi; 70
Frigidus in pratis cantando rumpitur anguis.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Terna tibi hæc primum triplici diversa colore
Licia circumdo, terque hæc altaria circum
Effigiem duco; numero deus impare gaudet. 75
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Nectе tribus nodis ternos, Amarylli, colores;
Nectе, Amarylli, modo; et Veneris, dic, vincula nectо.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Limus ut hic durescit, et hæc ut cera liquesit 80
Uno eodemque igni: sic nostro Daphnis amore.
Sparge molam, et fragilеs incende bitumine lauros:
Daphnis me malus urit, ego hanc in Daphnide laurum.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Talis amor Daphnim, qualis quum fessa juvencum 85
Per nemora atque altos quærendo bucula lucos
Propter aquæ rivum viridi procumbit in ulva,
Perdita, nec seræ meminit decedere nocti—

Talis amor teneat, nec sit mihi cura mederi.
Ducite ab urbe domum, mea carmina, ducite Daphnim. 90
Has olim exuvias mihi perfidus ille reliquit
Pignora cara sui, quæ nunc ego limine in ipso,
Terra, tibi mando; debent hæc pignora Daphnim.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has herbas atque hæc Ponto mihi lecta venena 95
Ipse dedit Mœris; nascuntur plurima Ponto.
His ego sæpe lupum fieri et se condere silvis
Mœrim, sæpe animas imis excire sepulcris,
Atque satas alio vidi traducere messes.
Ducite ab urbe domum, mea carmina, ducite Daphnim. 100
Fer cineres, Amarylli, foras, rivoque fluenti
Transque caput jace, nec respexeris. His ego Daphnim
Aggrediar; nihil ille deos, nil carmina curat.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Aspice; corripuit tremulis altaria flammis 105
Sponte sua, dum ferre moror, cinis ipse. Bonum sit!
Nescio quid certe est; et Hylax in limine latrat.
Credimus? an, qui amant, ipsi sibi somnia fingunt?
Parcite, ab urbe venit, jam parcite, carmina, Daphnis."

ECLOGA IX. MŒRIS.

LYC. Quo te, Mœri, pedes? an, quo via ducit, in urbem?
MŒR. O Lycida, vivi pervenimus, advena nostri
(Quod nunquam veriti sumus,) ut possessor agelli
Diceret: "Hæc mea sunt; veteres migrate coloni."
Nunc victi, tristes, quoniam Fors omnia versat, 5
Hos illi (quod bene nec vertat) mittimus hædos.
LYC. Certe equidem audieram, qua se subducere colles
Incipiunt, molliquo jugum demittere clivo,
Usque ad aquam et veteres jam fracta cacumina fagos,
Omnia carminibus vestrum servasse Menalcan. 10
MŒR. Audieras, et fama fuit; sed carmina tantum
Nostra valent, Lycida, tela inter Martia, quantum
Chaonias dicunt, aquila veniente, columbas.
Quod nisi me quacumque novas incidere lites
Ante sinistra cava monuisset ab ilice cornix: 15
Nec tuus hic Mœris, nec viveret ipse Menalcas.

LYC. Heu, cadit in quemquam tantum scelus? heu, tua nobis
Pæne simul tecum solatia rapta, Menalca?
Quis caneret Nymphas? quis humum florentibus herbis
Spargeret, aut viridi fontes induceret umbra? 20
Vel quæ sublegi tacitus tibi carmina nuper
Quum te ad delicias ferres, Amaryllida, nostras?
"Tityre, dum redeo, brevis est via, pasce capellas,
Et potum pastas age, Tityre, et inter agendum
Occursare capro, cornu ferit ille, caveto" 25
MŒR. Immo hæc, quæ Varo nec dum perfecta canebat:
"Vare, tuum nomen, superet modo Mantua nobis,
Mantua væ miseræ nimium vicina Cremonæ,
Cantantes sublime ferent ad sidera cycni."
LYC. Sic tua Cyrneas fugiant examina taxos; 30
Sic cytiso pastæ distendant ubera vaccæ:
Incipe, si quid habes. Et me fecere poëtam
Pierides; sunt et mihi carmina; me quoque dicunt
Vatem pastores; sed non ego credulus illis.
Nam neque adhuc Vario videor nec dicere Cinna 35
Digna, sed argutos inter strepere anser olores.
MŒR. Id quidem ago, et tacitus, Lycida, mecum ipse voluto,
Si valeam meminisse; neque est ignobile carmen.
"Huc ades, o Galatea; quis est nam ludus in undis?
Hic ver purpureum; varios hic flumina circum 40
Fundit humus flores; hic candida populus antro
Imminet, et lentæ texunt umbracula vites.
Huc ades; insani feriant sine litora fluctus."
LYC. Quid, quæ te pura solum sub nocte canentem
Audieram? numeros memini, si verba tenerem. 45
MŒR. "Daphni, quid antiquos signorum suspicis ortus?
Ecce Dionæi processit Cæsaris astrum,
Astrum, quo segetes gauderent frugibus, et quo
Duceret apricis in collibus uva colorem.
Insere, Daphni, piros; carpent tua poma nepotes." 50
Omnia fert ætas, animum quoque: sæpe ego longos
Cantando puerum memini me condere soles:
Nunc oblita mihi tot carmina. Vox quoque Mœrim
Jam fugit ipsa; lupi Mœrim videre priores.
Sed tamen ista satis referet tibi sæpe Menalcas. 55
LYC. Causando nostros in longum ducis amores.

Et nunc omne tibi stratum silet æquor; et omnes,
Aspice, ventosi ceciderunt murmuris auræ.
Hinc adeo media est nobis via; namque sepulcrum
Incipit apparere Bianoris. Hic ubi densas 60
Agricolæ stringunt frondes, hic, Mœri, canamus;
Hic hædos depone: tamen veniemus in urbem.
Aut si, nox pluviam ne colligat ante, veremur,
Cantantes licet usque (minus via lædat) eamus.
Cantantes ut eamus, ego hoc te fasce levabo. 65
Mœr. Desine plura, puer, et, quod nunc instat, agamus.
Carmina tum melius, quum venerit ipse, canemus.

ECLOGA X. GALLUS.

Extremum hunc, Arethusa, mihi concede laborem.
Pauca meo Gallo, sed quæ legat ipsa Lycoris,
Carmina sunt dicenda. Neget quis carmina Gallo?
Sic tibi, quum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam. 5
Incipe; sollicitos Galli dicamus amores,
Dum tenera attondent simæ virgulta capellæ.
Non canimus surdis; respondent omnia silvæ.
Quæ nemora, aut qui vos saltus habuere, puellæ
Naïdes, indigno quum Gallus amore periret? 10
Nam neque Parnasi vobis juga, nam neque Pindi
Ulla moram fecere, neque Aonie Aganippe.
Illum etiam lauri, etiam flevere myricæ
Pinifer illum etiam sola sub rupe jacentem
Mænalus et gelidi fleverunt saxa Lycæi. 15
Stant et oves circum, nostri nec pœnitet illas;
Nec te pœniteat pecoris, divine poëta:
Et formosus oves ad flumina pavit Adonis.
Venit et upilio; tardi venere bubulci;
Uvidus hiberna venit de glande Menalcas. 20
Omnes, "Unde amor iste," rogant, "tibi?" Venit Apollo;
"Galle, quid insanis?" inquit; "tua cura Lycoris
Perque nives alium perque horrida castra secuta est."
Venit et agresti capitis Silvanus honore,
Florentes ferulas et grandia lilia quassans. 25
Pan, deus Arcadiæ, venit, quem vidimus ipsi

Sanguineis ebuli baccis minioque rubentem.
"Ecquis erit modus?" inquit. "Amor non talia curat.
Nec lacrimis crudelis Amor, nec gramina rivis,
Nec cytiso saturantur apes, nec fronde capellæ." 30
Tristis at ille: "Tamen cantabitis, Arcades," inquit,
"Montibus hæc vestris; soli cantare periti
Arcades. O mihi tum quam molliter ossa quiescant,
Vestra meos olim si fistula dicat amores!
Atque utinam ex vobis unus, vestrique fuissem 35
Aut custos gregis, aut [illegible]aturæ vinitor uvæ!
Certe sive mihi Phyllis, sive esset Amyntas,
Seu quicumque furor, (quid tum, si fuscus Amyntas?
Et nigræ violæ sunt, et vaccinia nigra)
Mecum inter salices lenta sub vite jaceret; 40
Serta mihi Phyllis legeret, cantaret Amyntas.
Hic gelidi fontes, hic mollia prata, Lycori,
Hic nemus; hic ipso tecum consumerer ævo.
Nunc insanus amor duri me Martis in armis
Tela inter media atque adversos detinet hostes: 45
Tu procul a patria (nec sit mihi credere tantum!)
Alpinas, ah dura! nives et frigora Rheni
Me sine sola vides. Ah te ne frigora lædant!
Ah tibi ne teneras glacies secet aspera plantas!
Ibo, et, Chalcidico quæ sunt mihi condita versu 50
Carmina, pastoris Siculi modulabor avena.
Certum est in silvis, inter spelæa ferarum,
Malle pati, tenerisque meos incidere amores
Arboribus; crescent illæ, crescetis, amores.
Interea mixtis lustrabo Mænala Nymphis, 55
Aut acres venabor apros; non me ulla vetabunt
Frigora Parthenios canibus circumdare saltus.
Jam mihi per rupes videor lucosque sonantes
Ire; libet Partho torquere Cydonia cornu
Spicula; tamquam hæc sint nostri medicina furoris, 60
Aut deus ille malis hominum mitescere discat.
Jam neque Hamadryades rursum nec carmina nobis
Ipsa placent; ipsæ rursum concedite silvæ.
Non illum nostri possunt mutare labores,
Nec si frigoribus mediis Hebrumque bibamus, 65
Sithoniasque nives hiemis subeamus aquosæ,

Nec si, quum moriens alta liber aret in ulmo,
Æthiopum versemus oves sub sidere Cancri.
Omnia vincit Amor; et nos cedamus Amori."
Hæc sat erit, divæ, vestrum cecinisse poëtam, 70
Dum sedet et gracili fiscellam texit hibisco,
Pierides; vos hæc facietis maxima Gallo,
Gallo, cujus amor tantum mihi crescit in horas,
Quantum vere novo viridis se subjicit alnus.
Surgamus; solet esse gravis cantantibus umbra, 75
Juniperi gravis umbra; nocent et frugibus umbræ.
Ite domum saturæ, venit Hesperus, ite capellæ.

P. VIRGILII MARONIS

GEORGICON

LIBER PRIMUS

AD C. CILNIUM MÆCENATEM.

Quid faciat lætas segetes, quo sidere terram
Vertere, Mæcenas, ulmisque adjungere vites
Conveniat: quæ cura boum, qui cultus habendo
Sit pecori; apibus quanta experientia parcis;
Hinc canere incipiam. Vos, o clarissima mundi 5
Lumina, labentem cœlo quæ ducitis annum;
Liber et alma Ceres, vestro si munere tellus
Chaoniam pingui glandem mutavit arista,
Poculaque inventis Acheloïa miscuit uvis;
Et vos, agrestum præsentia numina, Fauni, 10
Ferte simul Faunique pedem Dryadesque puellæ:
Munera vestra cano: tuque o, cui prima frementem
Fudit equum magno tellus percussa tridenti,
Neptune: et cultor nemorum, cui pinguia Ceæ
Ter centum nivei tondent dumeta juvenci: 15
Ipse nemus linquens patrium saltusque Lycæi,
Pan, ovium custos, tua si tibi Mænala curæ,
Adsis, o Tegeæe, favens; oleæque Minerva
Inventrix; uncique puer monstrator aratri;
Et teneram ab radice ferens, Silvane, cupressum: 20
Dique deæque omnes, studium quibus arva tueri,
Quique novas alitis non ullo semine fruges,

Quique satis largum cœlo demittitis imbrem:
Tuque adeo, quem mox quæ sint habitura deorum
Concilia, incertum est; urbesne invisere, Cæsar, 25
Terrarumque velis curam, et te maximus orbis
Auctorem frugum tempestatumque potentem
Accipiat, cingens materna tempora myrto;
An deus immensi venias maris, ac tua nautæ
Numina sola colant, tibi serviat ultima Thule, 30
Teque sibi generum Tethys emat omnibus undis;
Anne novum tardis sidus te mensibus addas,
Qua locus Erigonen inter Chelasque sequentes
Panditur; ipse tibi jam brachia contrahit ardens
Scorpios, et cœli justa plus parte reliquit: 35
Quidquid eris (nam te nec sperent Tartara regem,
Nec tibi regnandi veniat tam dira cupido,
Quamvis Elysios miretur Græcia campos,
Nec repetita sequi curet Proserpina matrem)
Da facilem cursum, atque audacibus annue cœptis, 40
Ignarosque viæ mecum miseratus agrestes
Ingredere, et votis jam nunc assuesce vocari.
Vere novo, gelidus canis quum montibus humor
Liquitur, et zephyro putris se gleba resolvit,
Depresso incipiat jam tum mihi taurus aratro 45
Ingemere, et sulco attritus splendescere vomer.
Illa seges demum votis respondet avari
Agricolæ, bis quæ solem, bis frigora sensit;
Illius immensæ ruperunt horrea messes.
Ac prius ignotum ferro quam scindimus æquor, 50
Ventos et varium cœli prædiscere morem
Cura sit, ac patrios cultusque habitusque locorum,
Et quid quæque ferat regio, et quid quæque recuset.
Hic segetes, illic veniunt felicius uvæ,
Arborei fetus alibi; atque injussa virescunt 55
Gramina. Nonne vides, croceos ut Tmolus odores,
India mittit ebur, molles sua thura Sabæi;
At Chalybes nudi ferrum, virosaque Pontus
Castorea, Eliadum palmas Epiros equarum?
Continuo has leges æternaque fœdera certis 60
Imposuit natura locis, quo tempore primum
Deucalion vacuum lapides jactavit in orbem,

Unde homines nati, durum genus. Ergo age, terræ
Pingue solum primis extemplo a mensibus anni
Fortes invertant tauri, glebasque jacentes 65
Pulverulenta coquat maturis solibus æstas:
At si non fuerit tellus fecunda, sub ipsum
Arcturum tenui sat erit suspendere sulco;
Illic, officiant lætis ne frugibus herbæ,
Hic, sterilem exiguus ne deserat humor arenam. 70
Alternis idem tonsas cessare novales,
Et segnem patiere situ durescere campum;
Aut ibi flava seres mutato sidere farra,
Unde prius lætum siliqua quassante legumen,
Aut tenues fetus viciæ tristisque lupini 75
Sustuleris fragiles calamos silvamque sonantem.
Urit enim lini campum seges, urit avenæ;
Urunt Lethæo perfusa papavera somno.
Sed tamen alternis facilis labor, arida tantum
Ne saturare fimo pingui pudeat sola, neve 80
Effetos cinerem immundum jactare per agros.
Sic quoque mutatis requiescunt fetibus arva,
Nec nulla interea est inaratæ gratia terræ.
Sæpe etiam steriles incendere profuit agros
Atque levem stipulam crepitantibus urere flammis: 85
Sive inde occultas vires et pabula terræ
Pinguia concipiunt; sive illis omne per ignem
Excoquitur vitium, atque exsudat inutilis humor;
Seu plures calor ille vias et cæca relaxat
Spiramenta, novas veniat qua sucus in herbas; 90
Seu durat magis et venas astringit hiantes,
Ne tenues pluviæ, rapidive potentia solis
Acrior, aut boreæ penetrabile frigus adurat.
Multum adeo, rastris glebas qui frangit inertes
Vimineasque trahit crates, juvat arva; neque illum 95
Flava Ceres alto nequidquam spectat Olympo;
Et qui, proscisso quæ suscitat æquore terga,
Rursus in obliquum verso perrumpit aratro,
Exercetque frequens tellurem, atque imperat arvis.
Humida solstitia atque hiemes orate serenas, 100
Agricolæ; hiberno lætissima pulvere farra,
Lætus ager; nullo tantum se Mysia cultu

Jactat, et ipsa suas mirantur Gargara messes.
Quid dicam, jacto qui semine cominus arva
Insequitur cumulosque ruit male pinguis arenæ? 105
Deinde satis fluvium inducit rivosque sequentes,
Et, quum exustus ager morientibus æstuat herbis,
Ecce supercilio clivosi tramitis undam
Elicit? illa cadens raucum per levia murmur
Saxa ciet, scatebrisque arentia temperat arva. 110
Quid, qui, ne gravidis procumbat culmus aristis,
Luxuriem segetum tenera depascit in herba,
Quum primum sulcos æquant sata? quique paludis
Collectum humorem bibula deducit arena?
Præsertim incertis si mensibus amnis abundans 115
Exit, et obducto late tenet omnia limo,
Unde cavæ tepido sudant humore lacunæ.
Nec tamen, hæc quum sint hominumque boumque labores
Versando terram experti, nihil improbus anser,
Strymoniæque grues, et amaris intuba fibris 120
Officiunt, aut umbra nocet. Pater ipse colendi
Haud facilem esse viam voluit, primusque per artem
Movit agros, curis acuens mortalia corda,
Nec torpere gravi passus sua regna veterno.
Ante Jovem nulli subigebant arva coloni; 125
Ne signare quidem aut partiri limite campum
Fas erat: in medium quærebant, ipsaque tellus
Omnia liberius, nullo poscente, ferebat.
Ille malum virus serpentibus addidit atris,
Prædarique lupos jussit, pontumque moveri; 130
Mellaque decussit foliis, ignemque removit,
Et passim rivis currentia vina repressit,
Ut varias usus meditando extunderet artes
Paullatim, et sulcis frumenti quæreret herbam,
Ut silicis venis abstrusum excuderet ignem. 135
Tunc alnos primum fluvii sensere cavatas;
Navita tum stellis numeros et nomina fecit,
Pleïadas, Hyadas, claramque Lycaonis Arcton.
Tum laqueis captare feras et fallere visco
Inventum, et magnos canibus circumdare saltus. 140
Atque alius latum funda jam verberat amnem,
Alta petens pelagoque alius trahit humida lina.

Tum ferri rigor, atque argutæ lamina serræ;
(Nam primi cuneis scindebant fissile lignum:)
Tum variæ venere artes; labor omnia vicit 145
Improbus et duris urgens in rebus egestas.
Prima Ceres ferro mortales vertere terram
Instituit, quum jam glandes atque arbuta sacræ
Deficerent silvæ, et victum Dodona negaret.
Mox et frumentis labor additus, ut mala culmos 150
Esset robigo, segnisque horreret in arvis
Carduus: intereunt segetes, subit aspera silva,
Lappæque tribulique, interque nitentia culta
Infelix lolium et steriles dominantur avenæ.
Quod nisi et assiduis terram insectabere rastris, 155
Et sonitu terrebis aves, et ruris opaci
Falce premes umbras, votisque vocaveris imbrem;
Heu! magnum alterius frustra spectabis acervum,
Concussaque famem in silvis solabere quercu.
Dicendum et, quæ sint duris agrestibus arma, 160
Queis sine nec potuere seri nec surgere messes:
Vomis et inflexi primum grave robur aratri,
Tardaque Eleusinæ matris volventia plaustra,
Tribulaque traheæque et iniquo pondere rastri;
Virgea præterea Celei vilisque supellex, 165
Arbuteæ crates et mystica vannus Iacchi.
Omnia quæ multo ante memor provisa repones,
Si te digna manet divini gloria ruris.
Continuo in silvis magna vi flexa domatur
In burim et curvi formam accipit ulmus aratri; 170
Huic a stirpe pedes temo protentus in octo,
Binæ aures, duplici aptantur dentalia dorso.
Cæditur et tilia ante jugo levis, altaque fagus
Stivæ, quæ currus a tergo torqueat imos;
Et suspensa focis explorat robora fumus. 175
Possum multa tibi veterum præcepta referre,
Ni refugis, tenuesque piget cognoscere curas.
Area cum primis ingenti æquanda cylindro
Et vertenda manu et creta solidanda tenaci,
Ne subeant herbæ, neu pulvere victa fatiscat, 180
Tum variæ illudant pestes: sæpe exiguus mus
Sub terris posuitque domos atque horrea fecit;

Aut oculis capti fodere cubilia talpæ;
Inventusque cavis bufo, et quæ plurima terræ
Monstra ferunt; populatque ingentem farris acervum 185
Curculio, atque inopi metuens formica senectæ.
Contemplator item, quum se nux plurima silvis
Induet in florem, et ramos curvabit olentes;
Si superant fetus, pariter frumenta sequentur,
Magnaque cum magno veniet tritura calore; 190
At si luxuria foliorum exuberat umbra,
Nequidquam pingues palea teret area culmos.
Semina vidi equidem multos medicare serentes,
Et nitro prius et nigra perfundere amurca,
Grandior ut fetus siliquis fallacibus esset, 195
Et quamvis igni exiguo properata maderent.
Vidi lecta diu et multo spectata labore
Degenerare tamen, ni vis humana quotannis
Maxima quæque manu legeret; (sic omnia fatis
In pejus ruere, ac retro sublapsa referri;) 200
Non aliter quam qui adverso vix flumine lembum
Remigiis subigit, si brachia forte remisit,
Atque illum in præceps prono rapit alveus amni.
  Præterea tam sunt Arcturi sidera nobis
Hædorumque dies servandi et lucidus Anguis, 205
Quam quibus in patriam ventosa per æquora vectis
Pontus et ostriferi fauces tentantur Abydi.
Libra die somnique pares ubi fecerit horas,
Et medium luci atque umbris jam dividit orbem,
Exercete, viri, tauros; serite hordea campis 210
Usque sub extremum brumæ intractabilis imbrem:
Nec non et lini segetem et Cereale papaver
Tempus humo tegere, et jamdudum incumbere aratris,
Dum sicca tellure licet, dum nubila pendent.
Vere fabis satio; tum te quoque, Medica, putres 215
Accipiunt sulci, et milio venit annua cura,
Candidus auratis aperit quum cornibus annum
Taurus, et adverso cedens Canis occidit astro.
At si triticeam in messem robustaque fæca
Exercebis humum, solisque instabis aristis, 220
Ante tibi Eoæ Atlantides abscondantur,
Cnosiaque ardentis decedat stella Coronæ,

Debita quam sulcis committas semina, quamque
Invitæ properes anni spem credere terræ.
Multi ante occasum Maiæ cœpere; sed illos 225
Expectata seges vanis elusit aristis.
Si vero viciamque seres vilemque faselum,
Nec Pelusiacæ curam aspernabere lentis,
Haud obscura cadens mittet tibi signa Bootes;
Incipe, et ad medias sementem extende pruinas. 230
Idcirco certis dimensum partibus orbem
Per duodena regit mundi Sol aureus astra.
Quinque tenent cœlum zonæ: quarum una corusco
Semper sole rubens, et torrida semper ab igni;
Quam circum extremæ dextra lævaque trahuntur, 235
Cærulea glacie concretæ atque imbribus atris:
Has inter mediamque duæ mortalibus ægris
Munere concessæ divum; via secta per ambas,
Obliquus qua se signorum verteret ordo.
Mundus, ut ad Scythiam Rhipæasque arduus arces 240
Consurgit, premitur Libyæ devexus in austros.
Hic vertex nobis semper sublimis; at illum
Sub pedibus Styx atra videt Manesque profundi.
Maximus hic flexu sinuoso elabitur anguis
Circum perque duas in morem fluminis Arctos, 245
Arctos oceani metuentes æquore tingi.
Illic, ut perhibent, aut intempesta silet nox,
Semper et obtenta densantur nocte tenebræ:
Aut redit a nobis Aurora, diemque reducit;
Nosque ubi primus equis Oriens afflavit anhelis, 250
Illic sera rubens accendit lumina Vesper.
Hinc tempestates dubio prædiscere cœlo
Possumus, hinc messisque diem tempusque serendi,
Et quando infidum remis impellere marmor
Conveniat, quando armatas deducere classes, 255
Aut tempestivam silvis evertere pinum.
Nec frustra signorum obitus speculamur et ortus,
Temporibusque parem diversis quatuor annum.
Frigidus agricolam si quando continet imber,
Multa, forent quæ mox cœlo properanda sereno, 260
Maturare datur; durum procudit arator
Vomeris obtusi dentem; cavat arbore lintres;

Aut pecori signum, aut numeros impressit acervis;
Exacuunt alii vallos furcasque bicornes,
Atque Amerina parant lentæ retinacula viti. 265
Nunc facilis rubea texatur fiscina virga;
Nunc torrete igni fruges, nunc frangite saxo.
Quippe etiam festis quædam exercere diebus
Fas et jura sinunt: rivos deducere nulla
Religio vetuit, segeti prætendere sæpem, 270
Insidias avibus moliri, incendere vepres,
Balantumque gregem fluvio mersare salubri.
Sæpe oleo tardi costas agitator aselli
Vilibus aut onerat pomis; lapidemque revertens
Incusum aut atræ massam picis urbe reportat. 275
Ipsa dies alios alio dedit ordine Luna
Felices operum. Quintam fuge; pallidus Orcus
Eumenidesque satæ; tum partu Terra nefando
Cœumque Iapetumque creat sævumque Typhœa
Et conjuratos cœlum rescindere fratres. 280
Ter sunt conati imponere Pelio Ossam
Scilicet, atque Ossæ frondosum involvere Olympum;
Ter Pater exstructos disjecit fulmine montes.
Septima post decimam felix et ponere vitem,
Et prensos domitare boves, et licia telæ 285
Addere. Nona fugæ melior, contraria furtis.
Multa adeo gelida melius se nocte dedere,
Aut quum sole novo terras irrorat Eous.
Nocte leves melius stipulæ, nocte arida prata
Tondentur; noctes lentus non deficit humor. 290
Et quidam seros hiberni ad luminis ignes
Pervigilat, ferroque faces inspicat acuto;
Interea longum cantu solata laborem
Arguto conjux percurrit pectine telas;
Aut dulcis musti Vulcano decoquit humorem, 295
Et foliis undam trepidi despumat aheni.
At rubicunda Ceres medio succiditur æstu,
Et medio tostas æstu terit area fruges.
Nudus ara, sere nudus; hiems ignava colono.
Frigoribus parto agricolæ plerumque fruuntur, 300
Mutuaque inter se læti convivia curant.
Invitat genialis hiems, curasque resolvit:

Ceu pressæ quum jam portum tetigere carinæ,
Puppibus et læti nautæ imposuere coronas.
Sed tamen et quernas glandes tum stringere tempus, 305
Et lauri baccas oleamque cruentaque myrta;
Tum gruibus pedicas et retia ponere cervis,
Auritosque sequi lepores; tum figere damas,
Stuppea torquentem Balearis verbera fundæ:
Quum nix alta jacet, glaciem quum flumina trudunt. 310
Quid tempestates auctumni et sidera dicam?
Atque, ubi jam breviorque dies et mollior æstas,
Quæ vigilanda viris? vel quum ruit imbriferum ver,
Spicea jam campis quum messis inhorruit, et quum
Frumenta in viridi stipula lactentia turgent? 315
Sæpe ego, quum flavis messorem induceret arvis
Agricola, et fragili jam stringeret hordea culmo,
Omnia ventorum concurrere prœlia vidi;
Quæ gravidam late segetem ab radicibus imis
Sublime expulsam eruerent: ita turbine nigro 320
Ferret hiems culmumque levem stipulasque volantes.
Sæpe etiam immensum cœlo venit agmen aquarum,
Et fœdam glomerant tempestatem imbribus atris
Collectæ ex alto nubes; ruit arduus æther,
Et pluvia ingenti sata læta boumque labores 325
Diluit; implentur fossæ, et cava flumina crescunt
Cum sonitu, fervetque fretis spirantibus æquor.
Ipse Pater, media nimborum in nocte, corusca
Fulmina molitur dextra: quo maxima motu
Terra tremit; fugere feræ, et mortalia corda 330
Per gentes humilis stravit pavor: ille flagranti
Aut Atho, aut Rhodopen, aut alta Ceraunia telo
Dejicit; ingeminant austri et densissimus imber;
Nunc nemora ingenti vento, nunc litora plangunt.
Hoc metuens, cœli menses et sidera serva; 335
Frigida Saturni sese quo stella receptet;
Quos ignis cœli Cyllenius erret in orbes.
In primis venerare deos, atque annua magnæ
Sacra refer Cereri, lætis operatus in herbis,
Extremæ sub casum hiemis, jam vere sereno. 340
Tum pingues agni, et tum mollissima vina;
Tum somni dulces, densæque in montibus umbræ.

Cuncta tibi Cererem pubes agrestis adoret,
Cui tu lacte favos et miti dilue Baccho;
Terque novas circum felix eat hostia fruges, 345
Omnis quam chorus et socii comitentur ovantes,
Et Cererem clamore vocent in tecta. Neque ante
Falcem maturis quisquam supponat aristis,
Quam Cereri, torta redimitus tempora quercu,
Det motus incompositos et carmina dicat. 350
Atque hæc ut certis possimus discere signis,
Æstusque, pluviasque, et agentes frigora ventos:
Ipse Pater statuit, quid menstrua Luna moneret;
Quo signo caderent austri; quid sæpe videntes
Agricolæ propius stabulis armenta tenerent. 355
Continuo, ventis surgentibus, aut freta ponti
Incipiunt agitata tumescere, et aridus altis
Montibus audiri fragor; aut resonantia longe
Litora misceri, et nemorum increbrescere murmur.
Jam sibi tum curvis male temperat unda carinis, 360
Quum medio celeres revolant ex æquore mergi
Clamoremque ferunt ad litora; quumque marinæ
In sicco ludunt fulicæ, notasque paludes
Deserit atque altam supra volat ardea nubem.
Sæpe etiam stellas, vento impendente, videbis 365
Præcipites cœlo labi, noctisque per umbram
Flammarum longos a tergo albescere tractus;
Sæpe levem paleam et frondes volitare caducas,
Aut summa nantes in aqua colludere plumas.
At Boreæ de parte trucis quum fulminat, et quum 370
Eurique Zephyrique tonat domus: omnia plenis
Rura natant fossis, atque omnis navita ponto
Humida vela legit. Nunquam imprudentibus imber
Obfuit: aut illum surgentem vallibus imis
Aëriæ fugere grues; aut bucula cœlum 375
Suspiciens patulis captavit naribus auras;
Aut arguta lacus circumvolitavit hirundo;
Et veterem in limo ranæ cecinere querelam.
Sæpius et tectis penetralibus extulit ova
Angustum formica terens iter; et bibit ingens 380
Arcus; et e pastu decedens agmine magno
Corvorum increpuit densis exercitus alis.

Jam varias pelagi volucres, et quæ Asia circum
Dulcibus in stagnis rimantur prata Caystri,
Certatim largos humeris infundere rores, 385
Nunc caput objectare fretis, nunc currere in undas,
Et studio incassum videas gestire lavandi.
Tum cornix plena pluviam vocat improba voce,
Et sola in sicca secum spatiatur arena.
Ne nocturna quidem carpentes pensa puellæ 390
Nescivere hiemem, testa quum ardente viderent
Scintillare oleum et putres concrescere fungos.
Nec minus ex imbri soles et aperta serena
Prospicere et certis poteris cognoscere signis:
Nam neque tum stellis acies obtusa videtur, 395
Nec fratris radiis obnoxia surgere Luna,
Tenuia nec lanæ per cœlum vellera ferri;
Non tepidum ad solem pennas in litore pandunt
Dilectæ Thetidi alcyones; non ore solutos
Immundi meminere sues jactare maniplos: 400
At nebulæ magis ima petunt campoque recumbunt;
Solis et occasum servans de culmine summo
Nequidquam seros exercet noctua cantus.
Apparet liquido sublimis in aëre Nisus,
Et pro purpureo pœnas dat Scylla capillo; 405
Quacumque illa levem fugiens secat æthera pennis,
Ecce inimicus, atrox, magno stridore per auras
Insequitur Nisus: qua se fert Nisus ad auras,
Illa levem fugiens raptim secat æthera pennis.
Tum liquidas corvi presso ter gutture voces 410
Aut quater ingeminant; et sæpe cubilibus altis,
Nescio qua præter solitum dulcedine læti,
Inter se in foliis strepitant; juvat imbribus actis
Progeniem parvam dulcesque revisere nidos:
Haud equidem credo, quia sit divinitus illis 415
Ingenium, aut rerum fato prudentia major:
Verum, ubi tempestas et cœli mobilis humor
Mutavere vias, et Jupiter uvidus austris
Densat, erant quæ rara modo, et, quæ densa, relaxat,
Vertuntur species animorum, et pectora motus 420
Nunc alios,(alios, dum nubila ventus agebat,)
Concipiunt; hinc ille avium concentus in agris,

Et lætæ pecudes, et ovantes gutture corvi.
Si vero solem ad rapidum lunasque sequentes
Ordine respicies, nunquam te crastina fallet 425
Hora, neque insidiis noctis capiere serenæ.
Luna, revertentes quum primum colligit ignes,
Si nigrum obscuro comprenderit aëra cornu,
Maximus agricolis pelagoque parabitur imber:
At si virgineum suffuderit ore ruborem, 430
Ventus erit; vento semper rubet aurea Phœbe.
Sin ortu quarto, namque is certissimus auctor,
Pura, neque obtusis per cœlum cornibus ibit,
Totus et ille dies, et qui nascentur ab illo
Exactum ad mensem, pluvia ventisque carebunt; 435
Votaque servati solvent in litore nautæ
Glauco et Panopeæ et Inoo Melicertæ.
Sol quoque, et exoriens, et quum se condit in undas,
Signa dabit; solem certissima signa sequuntur,
Et quæ mane refert, et quæ surgentibus astris. 440
Ille ubi nascentem maculis variaverit ortum
Conditus in nubem, medioque refugerit orbe,
Suspecti tibi sint imbres; namque urget ab alto
Arboribusque satisque notus pecoriqne sinister.
Aut ubi sub lucem densa inter nubila sese 445
Diversi rumpent radii, aut ubi pallida surget
Tithoni croceum linquens Aurora cubile,
Heu, male tum mites defendet pampinus uvas:
Tam multa in tectis crepitans salit horrida grando.
Hoc etiam, emenso quum jam decedet Olympo, 450
Profuerit meminisse magis: nam sæpe videmus
Ipsius in vultu varios errare colores;
Cæruleus pluviam denuntiat, igneus euros:
Sin maculæ incipient rutilo immiscerier igni,
Omnia tunc pariter vento nimbisque videbis 455
Fervere. Non illa quisquam me nocte per altum
Ire, neque a terra moneat convellere funem.
At si, quum referetque diem condetque relatum,
Lucidus orbis erit, frustra terrebere nimbis,
Et claro silvas cernes aquilone moveri. 460
Denique, quid vesper serus vehat, unde serenas
Ventus agat nubes, quid cogitet humidus auster.

Sol tibi signa dabit. Solem quis dicere falsum
Audeat? ille etiam cæcos instare tumultus
Sæpe monet, fraudemque et operta tumescere bella. 465
Ille etiam exstincto miseratus Cæsare Romam,
Quum caput obscura nitidum ferrugine texit,
Impiaque æternam timuerunt sæcula noctem.
Tempore quamquam illo tellus quoque et æquora ponti
Obscenæque canes importunæque volucres 470
Signa dabant. Quoties Cyclopum effervere in agros
Vidimus undantem ruptis fornacibus Ætnam,
Flammarumque globos liquefactaque volvere saxa!
Armorum sonitum toto Germania cœlo
Audiit; insolitis tremuerunt motibus Alpes. 475
Vox quoque per lucos vulgo exaudita silentes
Ingens; et simulacra modis pallentia miris
Visa sub obscurum noctis; pecudesque locutæ,
Infandum! sistunt amnes, terræque dehiscunt,
Et mæstum illacrimat templis ebur, æraque sudant. 480
Proluit insano contorquens vertice silvas
Fluviorum rex Eridanus, camposque per omnes
Cum stabulis armenta tulit. Nec tempore eodem
Tristibus aut extis fibræ apparere minaces,
Aut puteis manare cruor cessavit, et altæ 485
Per noctem resonare lupis ululantibus urbes.
Non alias cœlo ceciderunt plura sereno
Fulgura, nec diri toties arsere cometæ.
Ergo inter sese paribus concurrere telis
Romanas acies iterum videre Philippi; 490
Nec fuit indignum superis bis sanguine nostro
Emathiam et latos Hæmi pinguescere campos.
Scilicet et tempus veniet, quum finibus illis
Agricola, incurvo terram molitus aratro,
Exesa inveniet scabra robigine pila, 495
Aut gravibus rastris galeas pulsabit inanes,
Grandiaque effossis mirabitur ossa sepulcris.
Di patrii, Indigetes, et Romule, Vestaque mater,
Quæ Tuscum Tiberim et Romana Palatia servas,
Hunc saltem everso juvenem succurrere sæclo 500
Ne prohibete. Satis jam pridem sanguine nostro
Laomedonteæ luimus perjuria Trojæ.

Jam pridem nobis cœli te regia, Cæsar,
Invidet, atque hominum queritur curare triumphos:
Quippe ubi fas versum atque nefas: tot bella per orbem, 505
Tam multæ scelerum facies; non ullus aratro
Dignus honos; squalent abductis arva colonis,
Et curvæ rigidum falces conflantur in ensem.
Hinc movet Euphrates, illinc Germania bellum;
Vicinæ ruptis inter se legibus urbes 510
Arma ferunt; sævit toto Mars impius orbe:
Ut, quum carceribus sese effudere quadrigæ,
Addunt in spatia, et frustra retinacula tendens
Fertur equis auriga, neque audit currus habenas

P. VIRGILII MARONIS

GEORGICON

LIBER SECUNDUS.

HACTENUS arvorum cultus et sidera cœli;
Nunc te, Bacche, canam, nec non silvestria tecum
Virgulta et prolem tarde crescentis olivæ.
Huc, pater o Lenæe; tuis hic omnia plena
Muneribus; tibi pampineo gravidus auctumno 5
Floret ager, spumat plenis vindemia labris;
Huc, pater o Lenæe, veni, nudataque musto
Tinge novo mecum dereptis crura cothurnis.
Principio arboribus varia est natura creandis:
Namque aliæ, nullis hominum cogentibus, ipsæ 10
Sponte sua veniunt, camposque et flumina late
Curva tenent, ut molle siler, lentæque genestæ,
Populus, et glauca canentia fronde salicta.
Pars autem posito surgunt de semine, ut altæ
Castaneæ, nemorumque Jovi quæ maxima frondet 15
Æsculus, atque habitæ Graiis oracula quercus.
Pullulat ab radice aliis densissima silva,
Ut cerasis ulmisque; etiam Parnasia laurus
Parva sub ingenti matris se subjicit umbra.
Hos natura modos primum dedit; his genus omne 20
Silvarum fruticumque viret nemorumque sacrorum.
Sunt alii, quos ipse via sibi reperit usus.
Hic plantas tenero abscindens de corpore matrum
Deposuit sulcis; hic stirpes obruit arvo
Quadrifidasque sudes et acuto robore vallos; 25
Silvarumque aliæ pressos propaginis arcus
Exspectant et viva sua plantaria terra.

Nil radicis egent aliæ, summumque putator
Haud dubitat terræ referens mandare cacumen.
Quin et caudicibus sectis, mirabile dictu, 30
Truditur e sicco radix oleagina ligno.
Et sæpe alterius ramos impune videmus
Vertere in alterius, mutatamque insita mala
Ferre pirum, et prunis lapidosa rubescere corna.
Quare agite, o, proprios generatim discite cultus, 35
Agricolæ, fructusque feros mollite colendo;
Neu segnes jaceant terræ. Juvat Ismara Baccho
Conserere, atque olea magnum vestire Taburnum.
Tuque ades, inceptumque una decurre laborem,
O decus, o famæ merito pars maxima nostræ, 40
Mæcenas, pelagoque volans da vela patenti.
Non ego cuncta meis amplecti versibus opto;
Non, mihi si linguæ centum sint, oraque centum,
Ferrea vox: ades, et primi lege litoris oram.
In manibus terræ: non hic te carmine ficto 45
Atque per ambages et longa exorsa tenebo.
Sponte sua quæ se tollunt in luminis oras,
Infecunda quidem, sed læta et fortia surgunt;
Quippe solo natura subest. Tamen hæc quoque, si quis
Inserat, aut scrobibus mandet mutata subactis, 50
Exuerint silvestrem animum, cultuque frequenti
In quascumque voces artes haud tarda sequentur.
Nec non et sterilis, quæ stirpibus exit ab imis,
Hoc faciet, vacuos si sit digesta per agros:
Nunc altæ frondes et rami matris opacant, 55
Crescentique adimunt fetus, uruntque ferentem.
Jam, quæ seminibus jactis se sustulit arbos,
Tarda venit, seris factura nepotibus umbram;
Pomaque degenerant sucos oblita priores,
Et turpes avibus prædam fert uva racemos. 60
Scilicet omnibus est labor impendendus, et omnes
Cogendæ in sulcum, ac multa mercede domandæ.
Sed truncis oleæ melius, propagine vites
Respondent, solido Paphiæ de robore myrtus:
Plantis et duræ coruli nascuntur, et ingens 65
Fraxinus, Herculeæque arbos umbrosa coronæ,
Chaoniique patris glandes; etiam ardua palma

Nascitur, et casus abies visura marinos.
Inseritur vero et fetu nucis arbutus horrida,
Et steriles platani malos gessere valentes; 70
Castaneæ fagus, ornusque incanuit albo
Flore piri, glandemque sues fregere sub ulmis.
Nec modus inserere atque oculos imponere simplex.
Nam, qua se medio trudunt de cortice gemmæ,
Et tenues rumpunt tunicas, angustus in ipso 75
Fit nodo sinus: huc aliena ex arbore germen
Includunt, udoque docent inolescere libro.
Aut rursum enodes trunci resecantur, et alte
Finditur in solidum cuneis via; deinde feraces
Plantæ immittuntur: nec longum tempus, et ingens 80
Exiit ad cœlum ramis felicibus arbos,
Miraturque novas frondes et non sua poma.
Præterea genus haud unum, nec fortibus ulmis,
Nec salici lotoque, neque Idæis cyparissis.
Nec pingues unam in faciem nascuntur olivæ, 85
Orchades, et radii, et amara pausia bacca,
Pomaque, et Alcinoï silvæ; nec surculus idem
Crustumiis Syriisque piris, gravibusque volemis.
Non eadem arboribus pendet vindemia nostris,
Quam Methymnæo carpit de palmite Lesbos; 90
Sunt Thasiæ vites, sunt et Mareotides albæ,
Pinguibus hæ terris habiles, levioribus illæ;
Et passo Psithia utilior, tenuisque Lageos,
Tentatura pedes olim, vincturaque linguam;
Purpureæ, preciæque; et quo te carmine dicam, 95
Rhætica? nec cellis ideo contende Falernis.
Sunt et Aminææ vites, firmissima vina,
Tmolius assurgit quibus et rex ipse Phanæus;
Argitisque minor, cui non certaverit ulla
Aut tantum fluere, aut totidem durare per annos. 100
Non ego te, dis et mensis accepta secundis,
Transierim, Rhodia, et tumidis, Bumaste, racemis.
Sed neque, quam multæ species, nec, nomina quæ sint,
Est numerus; neque enim numero comprendere refert:
Quem qui scire velit, Libyci velit æquoris idem 105
Discere quam multæ zephyro turbentur arenæ;
Aut, ubi navigiis violentior incidit eurus,

Nosse, quot Ionii veniant ad litora fluctus.
  Nec vero terræ ferre omnes omnia possunt.
Fluminibus salices crassisque paludibus alni 110
Nascuntur, steriles saxosis montibus orni;
Litora myrtetis lætissima; denique apertos
Bacchus amat colles, aquilonem et frigora taxi.
Aspice et extremis domitum cultoribus orbem,
Eoasque domus Arabum, pictosque Gelonos. 115
Divisæ arboribus patriæ: sola India nigrum
Fert ebenum; solis est thurea virga Sabæis.
Quid tibi odorato referam sudantia ligno
Balsamaque, et baccas semper frondentis acanthi?
Quid nemora Æthiopum, molli canentia lana? 120
Velleraque ut foliis depectant tenuia Seres?
Aut quos Oceano propior gerit India lucos,
Extremi sinus orbis? ubi aëra vincere summum
Arboris haud ullæ jactu potuere sagittæ.
Et gens illa quidem sumtis non tarda pharetris. 125
Media fert tristes sucos tardumque saporem
Felicis mali; quo non præsentius ullum,
Pocula si quando sævæ infecere novercæ,
[Miscueruntque herbas et non innoxia verba,]
Auxilium venit, ac membris agit atra venena. 130
Ipsa ingens arbos, faciemque simillima lauro;
Et, si non alium late jactaret odorem,
Laurus erat; folia haud ullis labentia ventis;
Flos ad prima tenax; animas et olentia Medi
Ora fovent illo, et senibus medicantur anhelis. 135
  Sed neque Medorum silvæ ditissima terra,
Nec pulcher Ganges atque auro turbidus Hermus
Laudibus Italiæ certent; non Bactra, neque Indi,
Totaque thuriferis Panchaïa pinguis arenis.
Hæc loca non tauri spirantes naribus ignem 140
Invertere, satis immanis dentibus hydri;
Nec galeis densisque virum seges horruit hastis:
Sed gravidæ fruges et Bacchi Massicus humor
Implevere; tenent oleæ armentaque læta.
Hinc bellator equus campo sese arduus infert; 145
Hinc albi, Clitumne, greges, et maxima taurus
Victima, sæpe tuo perfusi flumine sacro,

Romanos ad templa deum duxere triumphos.
Hic ver assiduum, atque alienis mensibus æstas;
Bis gravidæ pecudes, bis pomis utilis arbos. 150
At rabidæ tigres absunt et sæva leonum
Semina; nec miseros fallunt aconita legentes;
Nec rapit immensos orbes per humum, neque tanto
Squameus in spiram tractu se colligit anguis.
Adde tot egregias urbes operumque laborem, 155
Tot congesta manu præruptis oppida saxis,
Fluminaque antiquos subterlabentia muros.
An mare, quod supra, memorem, quodque alluit infra?
Anne lacus tantos? te, Lari maxime, teque,
Fluctibus et fremitu assurgens, Benace, marino? 160
An memorem portus, Lucrinoque addita claustra,
Atque indignatum magnis stridoribus æquor,
Julia qua ponto longe sonat unda refuso
Tyrrhenusque fretis immittitur æstus Avernis?
Hæc eadem argenti rivos ærisque metalla 165
Ostendit venis, atque auro plurima fluxit.
Hæc genus acre virum, Marsos, pubemque Sabellam,
Assuetumque malo Ligurem, Volscosque verutos
Extulit; hæc Decios, Marios, magnosque Camillos,
Scipiadas duros bello, et te, maxime Cæsar, 170
Qui nunc extremis Asiæ jam victor in oris
Imbellem avertis Romanis arcibus Indum.
Salve, magna parens frugum, Saturnia tellus,
Magna virum: tibi res antiquæ laudis et artis
Ingredior, sanctos ausus recludere fontes, 175
Ascræumque cano Romana per oppida carmen.
Nunc locus arvorum ingeniis: quæ robora cuique,
Quis color, et quæ sit rebus natura ferendis.
Difficiles primum terræ collesque maligni,
Tenuis ubi argilla et dumosis calculus arvis, 180
Palladia gaudent silva vivacis olivæ.
Indicio est tractu surgens oleaster eodem
Plurimus, et strati baccis silvestribus agri.
At quæ pinguis humus dulcique uligine læta,
Quique frequens herbis et fertilis ubere campus, 185
Qualem sæpe cava montis convalle solemus
Despicere: huc summis liquuntur rupibus amnes,

Felicemque trahunt limum: quique editus austro,
Et filicem curvis invisam pascit aratris;
Hic tibi prævalidas olim multoque fluentes 190
Sufficiet Baccho vites; hic fertilis uvæ,
Hic laticis, qualem pateris libamus et auro,
Inflavit quum pinguis ebur Tyrrhenus ad aras,
Lancibus et pandis fumantia reddimus exta.
Sin armenta magis studium vitulosque tueri, 195
Aut fetus ovium, aut urentes culta capellas
Saltus et saturi petito longinqua Tarenti,
Et qualem infelix amisit Mantua campum,
Pascentem niveos herboso flumine cycnos:
Non liquidi gregibus fontes, non gramina deerunt, 200
Et, quantum longis carpent armenta diebus,
Exigua tantum gelidus ros nocte reponet.
Nigra fere et presso pinguis sub vomere terra,
Et cui putre solum, namque hoc imitamur arando,
Optima frumentis: non ullo ex æquore cernes 205
Plura domum tardis decedere plaustra juvencis:
Aut unde iratus silvam devexit arator,
Et nemora evertit multos ignava per annos,
Antiquasque domos avium cum stirpibus imis
Eruit: illæ altum nidis petiere relictis; 210
At rudis enituit impulso vomere campus.
Nam jejuna quidem clivosi glarea ruris
Vix humiles apibus casias roremque ministrat;
Et tophus scaber et nigris exesa chelydris
Creta negant alios æque serpentibus agros 215
Dulcem ferre cibum, et curvas præbere latebras.
Quæ tenuem exhalat nebulam fumosque volucres,
Et bibit humorem, et, quum vult, ex se ipsa remittit;
Quæque suo viridi semper se gramine vestit,
Nec scabie et salsa lædit robigine ferrum: 220
Illa tibi lætis intexet vitibus ulmos,
Illa ferax oleo est, illam experiere colendo
Et facilem pecori et patientem vomeris unci.
Talem dives arat Capua, et vicina Vesevo
Ora jugo, et vacuis Clanius non æquus Acerris. 225
Nunc, quo quamque modo possis cognoscere, dicam.
Rara sit an supra morem si densa requiras,

(Altera frumentis quoniam favet, altera Baccho,
Densa magis Cereri, rarissima quæque Lyæo,)
Ante locum capies oculis, alteque jubebis 230
In solido puteum demitti, omnemque repones
Rursus humum, et pedibus summas æquabis arenas.
Si deerunt, rarum, pecorique et vitibus almis
Aptius uber erit; sin in sua posse negabunt
Ire loca, et scrobibus superabit terra repletis, 235
Spissus ager; glebas cunctantes crassaque terga
Exspecta, et validis terram proscinde juvencis.
Salsa autem tellus et quæ perhibetur amara,
Frugibus infelix, (ea nec mansuescit arando,
Nec Baccho genus, aut pomis sua nomina servat,) 240
Tale dabit specimen: tu spisso vimine qualos
Colaque prælorum fumosis deripe tectis;
Huc ager ille malus dulcesque a fontibus undæ
Ad plenum calcentur: aqua eluctabitur omnis
Scilicet, et grandes ibunt per vimina guttæ; 245
At sapor indicium faciet manifestus, et ora
Tristia tentantum sensu torquebit amaror.
Pinguis item quæ sit tellus, hoc denique pacto
Discimus: haud unquam manibus jactata fatiscit,
Sed picis in morem ad digitos lentescit habendo. 250
Humida majores herbas alit, ipsaque justo
Lætior. Ah nimium ne sit mihi fertilis illa,
Neu se prævalidam primis ostendat aristis!
Quæ gravis est, ipso tacitam se pondere prodit,
Quæque levis. Promtum est oculis prædiscere nigram, 255
Et quis cui color. At sceleratum exquirere frigus
Difficile est: piceæ tantum, taxique nocentes
Interdum, aut hederæ pandunt vestigia nigræ.
His animadversis, terram multo ante memento
Excoquere, et magnos scrobibus considere montes, 260
Ante supinatas aquiloni ostendere glebas
Quam lætum infodias vitis genus. Optima putri
Arva solo: id venti curant gelidæque pruinæ
Et labefacta movens robustus jugera fossor.
At si quos haud ulla viros vigilantia fugit, 265
Ante locum similem exquirunt, ubi prima paretur
Arboribus seges, et quo mox digesta feratur

Mutatam ignorent subito ne semina matrem.
Quin etiam cœli regionem in cortice signant
Ut, quo quæque modo steterit, qua parte calores 270
Austrinos tulerit, quæ terga obverterit axi,
Restituant: adeo in teneris consuescere multum est.
Collibus an plano melius sit ponere vitem,
Quære prius: si pinguis agros metabere campi,
Densa sere; in denso non segnior ubere Bacchus. 275
Sin tumulis acclive solum collesque supinos,
Indulge ordinibus; nec secius omnis in unguem
Arboribus positis secto via limite quadret.
Ut sæpe ingenti bello quum longa cohortes
Explicuit legio, et campo stetit agmen aperto, 280
Directæque acies, ac late fluctuat omnis
Ære renidenti tellus, nec dum horrida miscent
Prœlia, sed dubius mediis Mars errat in armis:
Omnia sint paribus numeris dimensa viarum,
Non animum modo uti pascat prospectus inanem, 285
Sed quia non aliter vires dabit omnibus æquas
Terra, neque in vacuum poterunt se extendere rami.
Forsitan et scrobibus quæ sint fastigia quæras.
Ausim vel tenui vitem committere sulco.
Altior ac penitus terræ defigitur arbos; 290
Æsculus in primis, quæ, quantum vertice ad auras
Ætherias, tantum radice in Tartara tendit.
Ergo non hiemes illam, non flabra, neque imbres
Convellunt; immota manet, multosque nepotes,
Multa virum volvens durando sæcula vincit. 295
Tum fortis late ramos et brachia tendens
Huc illuc, media ipsa ingentem sustinet umbram.
Neve tibi ad solem vergant vineta cadentem;
Neve inter vites corulum sere; neve flagella
Summa pete, aut summa destringe ex arbore plantas; 300
Tantus amor terræ; neu ferro læde retuso
Semina; neve oleæ silvestris insere truncos;
Nam sæpe incautis pastoribus excidit ignis,
Qui, furtim pingui primum sub cortice tectus,
Robora comprendit, frondesque elapsus in altas 305
Ingentem cœlo sonitum dedit; inde secutus
Per ramos victor perque alta cacumina regnat,

Et totum involvit flammis nemus, et ruit atram
Ad cœlum picea crassus caligine nubem,
Præsertim si tempestas a vertice silvis 310
Incubuit, glomeratque ferens incendia ventus.
Hoc ubi, non a stirpe valent cæsæque reverti
Possunt, atque ima similes revirescere terra:
Infelix superat foliis oleaster amaris.
Nec tibi tam prudens quisquam persuadeat auctor 315
Tellurem borea rigidam spirante moveri.
Rura gelu tum claudit hiems; nec semine jacto
Concretam patitur radicem affigere terræ.
Optima vinetis satio, quum vere rubenti
Candida venit avis longis invisa colubris; 320
Prima vel auctumni sub frigora, quum rapidus Sol
Nondum hiemem contingit equis, jam præterit æstas.
Ver adeo frondi nemorum, ver utile silvis;
Vere tument terræ et genitalia semina poscunt.
Tum pater omnipotens fecundis imbribus Æther 325
Conjugis in gremium lætæ descendit, et omnes
Magnus alit, magno commixtus corpore, fetus.
Avia tum resonant avibus virgulta canoris,
Et Venerem certis repetunt armenta diebus:
Parturit almus ager, zephyrique tepentibus auris 330
Laxant arva sinus; superat tener omnibus humor:
Inque novos soles audent se germina tuto
Credere, nec metuit surgentes pampinus austros,
Aut actum cœlo magnis aquilonibus imbrem:
Sed tradit gemmas, et frondes explicat omnes. 335
Non alios prima crescentis origine mundi
Illuxisse dies aliumve habuisse tenorem
Crediderim: ver illud erat; ver magnus agebat
Orbis, et hibernis parcebant flatibus euri,
Quum primæ lucem pecudes hausere, virumque 340
Ferrea progenies duris caput extulit arvis,
Immissæque feræ silvis et sidera cœlo.
Nec res hunc teneræ possent perferre laborem,
Si non tanta quies iret frigusque caloremque
Inter, et exciperet cœli indulgentia terras. 345
Quod superest, quæcumque premes virgulta per agros,
Sparge fimo pingui, et multa memor occule terra;

Aut lapidem bibulum, aut squalentes infode conchas;
Inter enim labentur aquæ, tenuisque subibit
Halitus, atque animos tollent sata. Jamque reperti, 350
Qui saxo super atque ingentis pondere testæ
Urgerent: hoc effusos muniunen ad imbres,
Hoc, ubi hiulca siti findit canis æstifer arva.
Seminibus positis, superest deducere terram
Sæpius ad capita et duros jactare bidentes, 355
Aut presso exercere solum sub vomere, et ipsa
Flectere luctantes inter vineta juvencos:
Tum leves calamos, et rasæ hastilia virgæ
Fraxineasque aptare sudes furcasque valentes,
Viribus eniti quarum et contemnere ventos 360
Assuescant, summasque sequi tabulata per ulmos.
Ac, dum prima novis adolescit frondibus ætas,
Parcendum teneris; et dum se lætus ad auras
Palmes agit, laxis per purum immissus habenis,
Ipsa acie nondum falcis tentanda, sed uncis 365
Carpendæ manibus frondes interque legendæ.
Inde ubi jam validis amplexæ stirpibus ulmos
Exierint, tum stringe comas, tum brachia tonde:
Ante reformidant ferrum; tum denique dura
Exerce imperia, et ramos compesce fluentes. 370
Texendæ sæpes etiam, et pecus omne tenendum,
Præcipue dum frons tenera imprudensque laborum:
Cui, super indignas hiemes solemque potentem,
Silvestres uri assidue capreæque sequaces
Illudunt, pascuntur oves avidæque juvencæ. 375
Frigora nec tantum cana concreta pruina,
Aut gravis incumbens scopulis arentibus æstas,
Quantum illi nocuere greges, durique venenum
Dentis, et admorso signata in stirpe cicatrix.
Non aliam ob culpam Baccho caper omnibus aris 380
Cæditur, et veteres ineunt proscenia ludi,
Præmiaque ingeniis pagos et compita circum
Thesidæ posuere; atque inter pocula læti
Mollibus in pratis unctos saluere per utres.
Nec non Ausonii, Troja gens missa, coloni 385
Versibus incomtis ludunt risuque soluto,
Oraque corticibus sumunt horrenda cavatis;

Et te, Bacche, vocant per carmina læta, tibique
Oscilla ex alta suspendunt mollia pinu.
Hinc omnis largo pubescit vinea fetu; 390
Complentur vallesque cavæ saltusque profundi,
Et quocumque deus circum caput egit honestum.
Ergo rite suum Baccho dicemus honorem
Carminibus patriis, lancesque et liba feremus;
Et ductus cornu stabit sacer hircus ad aram, 395
Pinguiaque in veribus torrebimus exta colurnis.
Est etiam ille labor curandis vitibus alter,
Cui nunquam exhausti satis est: namque omne quotannis
Terque quaterque solum scindendum, glebaque versis
Æternum frangenda bidentibus; omne levandum 400
Fronde nemus; redit agricolis labor actus in orbem,
Atque in se sua per vestigia volvitur annus.
Ac jam olim, seras posuit quum vinea frondes,
Frigidus et silvis aquilo decussit honorem;
Jam tum acer curas venientem extendit in annum 405
Rusticus, et curvo Saturni dente relictam
Persequitur vitem attondens, fingitque putando.
Primus humum fodito, primus devecta cremato
Sarmenta, et vallos primus sub tecta referto;
Postremus metito. Bis vitibus ingruit umbra; 410
Bis segetem densis obducunt sentibus herbæ;
Durus uterque labor. Laudato ingentia rura,
Exiguum colito. Nec non etiam aspera rusci
Vimina per silvam, et ripis fluvialis arundo
Cæditur, incultique exercet cura salicti. 415
Jam vinctæ vites, jam falcem arbusta reponunt,
Jam canit extremos effetus vinitor antes:
Sollicitanda tamen tellus, pulvisque movendus,
Et jam maturis metuendus Jupiter uvis.
Contra non ulla est oleis cultura, neque illæ 420
Procurvam exspectant falcem rastrosque tenaces,
Quum semel hæserunt arvis aurasque tulerunt.
Ipsa satis tellus, quum dente recluditur unco,
Sufficit humorem, et gravidas, cum vomere, fruges.
Hoc pingguem et placitam Paci nutritor olivam. 425
Poma quoque, ut primum truncos sensere valentes
Et vires habuere suas, ad sidera raptim

Vi propria nituntur, opisque haud indiga nostræ.
Nec minus interea fetu nemus omne gravescit,
Sanguineisque inculta rubent aviaria baccis; 430
Tondentur cytisi, tædas silva alta ministrat,
Pascunturque ignes nocturni et lumina fundunt:
Et dubitant homines serere atque impendere curam?
Quid majora sequar? salices humilesque genestæ,
Aut illæ pecori frondem aut pastoribus umbras 435
Sufficiunt, sæpemque satis, et pabula melli.
Et juvat undantem buxo spectare Cytorum,
Naryciæque picis lucos; juvat arva videre
Non rastris, hominum non ulli obnoxia curæ.
Ipsæ Caucasio steriles in vertice silvæ, 440
Quas animosi euri assidue franguntque feruntque,
Dant alios aliæ fetus: dant utile lignum
Navigiis pinos, domibus cedrumque cupressosque.
Hinc radios trivere rotis, hinc tympana plaustris
Agricolæ, et pandas ratibus posuere carinas, 445
Viminibus salices fecundæ, frondibus ulmi;
At myrtus validis hastilibus, et bona bello
Cornus; Ituræos taxi torquentur in arcus.
Nec tiliæ leves aut torno rasile buxum
Non formam accipiunt ferroque cavantur acuto; 450
Nec non et torrentem undam levis innatat alnus,
Missa Pado; nec non et apes examina condunt
Corticibusque cavis vitiosæque ilicis alveo.
Quid memorandum æque Baccheïa dona tulerunt?
Bacchus et ad culpam causas dedit; ille furentes 455
Centauros leto domuit, Rhœtumque Pholumque
Et magno Hylæum Lapithis cratere minantem.
O fortunatos nimium, sua si bona norint,
Agricolas, quibus ipsa, procul discordibus armis,
Fundit humo facilem victum justissima tellus! 460
Si non ingentem foribus domus alta superbis
Mane salutantum totis vomit ædibus undam;
Nec varios inhiant pulchra testudine postes
Illusasque auro vestes Ephyreïaque æra;
Alba neque Assyrio fucatur lana veneno, 465
Nec casia liquidi corrumpitur usus olivi:
At secura quies et nescia fallere vita

Dives opum variarum; at latis otia fundis,
Speluncæ vivique lacus; at frigida Tempe
Mugitusque boum mollesque sub arbore somni 470
Non absunt; illic saltus ac lustra ferarum;
Et patiens operum exiguoque assueta juventus;
Sacra deum, sanctique patres; extrema per illos
Justitia excedens terris vestigia fecit.
Me vero primum dulces ante omnia Musæ, 475
Quarum sacra fero ingenti percussus amore,
Accipiant, cœlique vias et sidera monstrent,
Defectus solis varios lunæque labores;
Unde tremor terris; qua vi maria alta tumescant,
Objicibus ruptis, rursusque in se ipsa residant; 480
Quid tantum oceano properent se tingere soles
Hiberni, vel quæ tardis mora noctibus obstet.
Sin, has ne possim naturæ accedere partes,
Frigidus obstiterit circum præcordia sanguis:
Rura mihi et rigui placeant in vallibus amnes; 485
Flumina amem silvasque inglorius. O, ubi campi
Spercheosque, et virginibus bacchata Lacænis
Taygeta! o, qui me gelidis in vallibus Hæmi
Sistat, et ingenti ramorum protegat umbra!
Felix, qui potuit rerum cognoscere causas, 490
Atque metus omnes et inexorabile fatum
Subjecit pedibus strepitumque Acherontis avari!
Fortunatus et ille, deos qui novit agrestes,
Panaque Silvanumque senem Nymphasque sorores!
Illum non populi fasces, non purpura regum 495
Flexit, et infidos agitans discordia fratres,
Aut conjurato descendens Dacus ab Histro,
Non res Romanæ perituraque regna; neque ille
Aut doluit miserans inopem, aut invidit habenti.
Quos rami fructus, quos ipsa volentia rura 500
Sponte tulere sua, carpsit; nec ferrea jura
Insanumque forum aut populi tabularia vidit.
Sollicitant alii remis freta cæca, ruuntque
In ferrum, penetrant aulas et limina regum;
Hic petit excidiis urbem miserosque penates, 505
Ut gemma bibat, et Sarrano dormiat ostro;
Condit opes alius, defossoque incubat auro;

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In ferrum, penetrant aulas et limina regum;
Hic petit excidiis urbem miserosque penates, 505
Ut gemma bibat, et Sarrano dormiat ostro;
Condit opes alius, defossoque incubat auro;

Hic stupet attonitus rostris; hunc plausus hiantem
Per cuneos geminatus enim plebisque patrumque
Corripuit; gaudent perfusi sanguine fratrum, 510
Exsilioque domos et dulcia limina mutant,
Atque alio patriam quærunt sub sole jacentem.
Agricola incurvo terram dimovit aratro:
Hinc anni labor; hinc patriam parvosque nepotes
Sustinet, hinc armenta boum meritosque juvencos. 515
Nec requies, quin aut pomis exuberet annus,
Aut fetu pecorum, aut Cerealis mergite culmi,
Proventuque oneret sulcos atque horrea vincat.
Venit hiems: teritur Sicyonia bacca trapetis;
Glande sues læti redeunt; dant arbuta silvæ; 520
Et varios ponit fetus auctumnus, et alte
Mitis in apricis coquitur vindemia saxis.
Interea dulces pendent circum oscula nati;
Casta pudicitiam servat domus; ubera vaccæ
Lactea demittunt: pinguesque in gramine læto 525
Inter se adversis luctantur cornibus hædi.
Ipse dies agitat festos; fususque per herbam,
Ignis ubi in medio, et socii cratera coronant,
Te libans, Lenæe, vocat; pecorisque magistris
Velocis jaculi certamina ponit in ulmo, 530
Corporaque agresti nudant prædura palæstra.
Hanc olim veteres vitam coluere Sabini;
Hanc Remus et frater; sic fortis Etruria crevit;
Scilicet et rerum facta est pulcherrima Roma,
Septemque una sibi muro circumdedit arces. 535
Ante etiam sceptrum Dictæi regis, et ante
Impia quam cæsis gens est epulata juvencis,
Aureus hanc vitam in terris Saturnus agebat.
Necdum etiam audierant inflari classica, necdum
Impositos duris crepitare incudibus enses. 540
Sed nos immensum spatiis confecimus æquor,
Et jam tempus equum fumantia solvere colla.

P. VIRGILII MARONIS

GEORGICON

LIBER TERTIUS.

Te quoque, magna Pales, et te memorande canemus
Pastor ab Amphryso; vos, silvæ amnesque Lycæi.
Cetera, quæ vacuas tenuissent carmine mentes,
Omnia jam vulgata. Quis aut Eurysthea durum,
Aut illaudati nescit Busiridis aras? 5
Cui non dictus Hylas puer, et Latonia Delos,
Hippodameque, humeroque Pelops insignis eburno,
Acer equis? Tentanda via est, qua me quoque possim
Tollere humo, victorque virum volitare per ora.
Primus ego in patriam mecum, modo vita supersit, 10
Aonio rediens deducam vertice Musas;
Primus Idumæas referam tibi, Mantua, palmas;
Et viridi in campo templum de marmore ponam
Propter aquam, tardis ingens ubi flexibus errat
Mincius et tenera prætexit arundine ripas. 15
In medio mihi Cæsar erit, templumque tenebit.
Illi victor ego et Tyrio conspectus in ostro
Centum quadrijugos agitabo ad flumina currus.
Cuncta mihi, Alpheum linquens lucosque Molorchi,
Cursibus et crudo decernet Græcia cestu: 20
Ipse, caput tonsæ foliis ornatus olivæ,
Dona feram. Jam nunc solemnes ducere pompas
Ad delubra juvat, cæsosque videre juvencos;
Vel scena ut versis discedat frontibus, utque
Purpurea intexti tollant aulæa Britanni. 25
In foribus pugnam ex auro solidoque elephanto

Gangaridum faciam, victorisque arma Quirini;
Atque hic undantem bello magnumque fluentem
Nilum, ac navali surgentes ære columnas.
Addam urbes Asiæ domitas pulsumque Niphaten, 30
Fidentemque fuga Parthum versisque sagittis,
Et duo rapta manu diverso ex hoste tropæa,
Bisque triumphatas utroque ab litore gentes.
Stabunt et Parii lapides, spirantia signa,
Assaraci proles, demissæque ab Jove gentis 35
Nomina, Trosque parens, et Trojæ Cynthius auctor.
Invidia infelix Furias amnemque severum
Cocyti metuet, tortosque Ixionis angues,
Immanemque rotam et non exsuperabile saxum.
Interea Dryadum silvas saltusque sequamur 40
Intactos, tua, Mæcenas, haud mollia jussa:
Te sine nil altum mens inchoat. En age, segnes
Rumpe moras; vocat ingenti clamore Cithæron,
Taygetique canes, domitrixque Epidaurus equorum;
Et vox assensu nemorum ingeminata remugit. 45
Mox tamen ardentes accingar dicere pugnas
Cæsaris, et nomen fama tot ferre per annos,
Tithoni prima quot abest ab origine Cæsar.
Seu quis, Olympiacæ miratus præmia palmæ,
Pascit equos, seu quis fortes ad aratra juvencos; 50
Corpora præcipue matrum legat. Optima torvæ
Forma bovis, cui turpe caput, cui plurima cervix,
Et crurum tenus a mento palearia pendent;
Tum longo nullus lateri modus; omnia magna,
Pes etiam; et camuris hirtæ sub cornibus aures. 55
Nec mihi displiceat maculis insignis et albo,
Aut juga detrectans, interdumque aspera cornu,
Et faciem tauro propior, quæque ardua tota,
Et gradiens ima verrit vestigia cauda.
Ætas Lucinam justosque pati hymenæos 60
Desinit ante decem, post quatuor incipit annos;
Cetera nec feturæ habilis, nec fortis aratris.
Interea, superat gregibus dum læta juventas,
Solve mares; mitte in Venerem pecuaria primus,
Atque aliam ex alia generando suffice prolem. 65
Optima quæque dies miseris mortalibus ævi

Prima fugit; subeunt morbi tristisque senectus;
Et labor et duræ rapit inclementia mortis.
Semper erunt, quarum mutari corpora malis;
Semper enim refice, ac, ne post amissa requiras, 70
Anteveni, et subolem armento sortire quotannis.
Nec non et pecori est idem dilectus equino.
Tu modo, quos in spem statues submittere gentis,
Præcipuum jam inde a teneris impende laborem.
Continuo pecoris generosi pullus in arvis 75
Altius ingreditur, et mollia crura reponit;
Primus et ire viam, et fluvios tentare minaces
Audet, et ignoto sese committere ponti,
Nec vanos horret strepitus. Illi ardua cervix,
Argutumque caput, brevis alvus, obesaque terga, 80
Luxuriatque toris animosum pectus. Honesti
Spadices glaucique; color deterrimus albis
Et gilvo. Tum, si qua sonum procul arma dedere,
Stare loco nescit, micat auribus, et tremit artus,
Collectumque fremens volvit sub naribus ignem. 85
Densa juba, et dextro jactata recumbit in armo:
At duplex agitur per lumbos spina; cavatque
Tellurem et solido graviter sonat ungula cornu.
Talis Amyclæi domitus Pollucis habenis
Cyllarus, et quorum Graii meminere poëtæ, 90
Martis equi bijuges, et magni currus Achilli:
Talis et ipse jubam cervice effudit equina
Conjugis adventu pernix Saturnus, et altum
Pelion hinnitu fugiens implevit acuto.
Hunc quoque, ubi aut morbo gravis aut jam segnior annis 95
Deficit, abde domo, nec turpi ignosce senectæ.
Frigidus in Venerem senior, frustraque laborem
Ingratum trahit; et, si quando ad prœlia ventum est,
Ut quondam in stipulis magnus sine viribus ignis,
Incassum furit. Ergo animos ævumque notabis 100
Præcipuo; hinc alias artes, prolemque parentum,
Et quis cuique dolor victo, quæ gloria palmæ.
Nonne vides, quum præcipiti certamine campum
Corripuere ruuntque effusi carcere currus;
Quum spes arrectæ juvenum, exsultantiaque haurit 105
Corda pavor pulsans? illi instant verbere torto,

Et proni dant lora; volat vi fervidus axis;
Jamque humiles, jamque elati sublime videntur
Aëra per vacuum ferri, atque assurgere in auras;
Nec mora, nec requies; at fulvæ nimbus arenæ 110
Tollitur; humescunt spumis flatuque sequentum:
Tantus amor laudum, tantæ est victoria curæ.
Primus Erichthonius currus et quatuor ausus
Jungere equos, rapidusque rotis insistere victor.
Frena Pelethronii Lapithæ gyrosque dedere 115
Impositi dorso, atque equitem docuere sub armis
Insultare solo, et gressus glomerare superbos.
Æquus uterque labor; æque juvenemque magistri
Exquirunt calidumque animis et cursibus acrem;
Quamvis sæpe fuga versos ille egerit hostes, 120
Et patriam Epirum referat fortesque Mycenas,
Neptunique ipsa deducat origine gentem.
His animadversis instant sub tempus, et omnes
Impendunt curas denso distendere pingui,
Quem legere ducem et pecori dixere maritum; 125
Florentesque secant herbas, fluviosque ministrant
Farraque, ne blando nequeat superesse labori,
Invalidique patrum referant jejunia nati.
Ipsa autem macie tenuant armenta volentes,
Atque, ubi concubitus primos jam nota voluptas 130
Sollicitat, frondesque negant et fontibus arcent;
Sæpe etiam cursu quatiunt, et sole fatigant,
Quum graviter tunsis gemit area frugibus, et quum
Surgentem ad zephyrum paleæ jactantur inanes.
Hoc faciunt, nimio ne luxu obtusior usus 135
Sit genitali arvo, et sulcos oblimet inertes;
Sed rapiat sitiens Venerem, interiusque recondat.
Rursus cura patrum cadere, et succedere matrum
Incipit. Exactis gravidæ quum mensibus errant,
Non illas gravibus quisquam juga ducere plaustris, 140
Non saltu superare viam sit passus, et acri
Carpere prata fuga, fluviosque innare rapaces.
Saltibus in vacuis pascant, et plena secundum
Flumina, muscus ubi et viridissima gramine ripa,
Speluncæque tegant, et saxea procubet umbra. 145
Est lucos Silari circa ilicibusque virentem

Plurimus Alburnum volitans, cui nomen asilo
Romanum est, œstrum Graii vertere vocantes,
Asper, acerba sonans; quo tota exterrita silvis
Diffugiunt armenta, furit mugitibus æther 150
Concussus, silvæque et sicci ripa Tanagri.
Hoc quondam monstro horribiles exercuit iras
Inachiæ Juno pestem meditata juvencæ.
Hunc quoque, nam mediis fervoribus acrior instat,
Arcebis gravido pecori, armentaque pasces 155
Sole recens orto aut noctem ducentibus astris.
Post partum cura in vitulos traducitur omnis:
Continuoque notas et nomina gentis inurunt,
Et quos aut pecori malint submittere habendo,
Aut aris servare sacros, aut scindere terram, 160
Et campum horrentem fractis invertere glebis:
Cetera pascuntur virides armenta per herbas.
Tu quos ad studium atque usum formabis agrestem,
Jam vitulos hortare, viamque insiste domandi
Dum faciles animi juvenum, dum mobilis ætas. 165
Ac primum laxos tenui de vimine circlos
Cervici subnecte; dehinc, ubi libera colla
Servitio assuerint, ipsis e torquibus aptos
Junge pares, et coge gradum conferre juvencos;
Atque illis jam sæpe rotæ ducantur inanes 170
Per terram, et summo vestigia pulvere signent:
Post valido nitens sub pondere faginus axis
Instrepat, et junctos temo trahat æreus orbes.
Interea pubi indomitæ non gramina tantum,
Nec vescas salicum frondes ulvamque palustrem, 175
Sed frumenta manu carpes sata. Nec tibi fetæ,
More patrum, nivea implebunt mulctraria vaccæ,
Sed tota in dulces consument ubera natos.
Sin ad bella magis studium turmasque feroces,
Aut Alphea rotis prælabi flumina Pisæ, 180
Et Jovis in luco currus agitare volantes;
Primus equi labor est animos atque arma videre
Bellantum, lituosque pati, tractuque gementem
Ferre rotam, et stabulo frenos audire sonantes;
Tum magis atque magis blandis gaudere magistri 185
Laudibus, et plausæ sonitum cervicis amare.

Atque hæc jam primo depulsus ab ubere matris
Audeat, inque vicem det mollibus ora capistris
Invalidus, etiamque tremens, etiam inscius ævi.
At tribus exactis ubi quarta accesserit æstas, 190
Carpere mox gyrum incipiat, gradibusque sonare
Compositis, sinuetque alterna volumina crurum,
Sitque laboranti similis; tum cursibus auras,
Tum vocet, ac per aperta volans, ceu liber habenis,
Æquora vix summa vestigia ponat arena: 195
Qualis hyperboreis aquilo quum densus ab oris
Incubuit, Scythiæque hiemes atque arida differt
Nubila: tum segetes altæ campique natantes
Lenibus horrescunt flabris, summæque sonorem
Dant silvæ, longique urgent ad litora fluctus; 200
Ille volat, simul arva fuga simul æquora verrens.
Hic vel ad Eleï metas et maxima campi
Sudabit spatia, et spumas aget ore cruentas;
Belgica vel molli melius feret esseda collo.
Tum demum crassa magnum farragine corpus 205
Crescere jam domitis sinito; namque ante domandum
Ingentes tollent animos, prensique negabunt
Verbera lenta pati et duris parere lupatis.
Sed non ulla magis vires industria firmat,
Quam Venerem et cæci stimulos avertere amoris, 210
Sive boum sive est cui gratior usus equorum.
Atque ideo tauros procul atque in sola relegant
Pascua, post montem oppositum et trans flumina lata,
Aut intus clausos satura ad præsepia servant.
Carpit enim vires paullatim uritque videndo 215
Femina; nec nemorum patitur meminisse, nec herbæ.
Dulcibus illa quidem illecebris et sæpe superbos
Cornibus inter se subigit decernere amantes.
Pascitur in magna Sila formosa juvenca:
Illi alternantes multa vi prœlia miscent 220
Vulneribus crebris; lavit ater corpora sanguis,
Versaque in obnixos urgentur cornua vasto
Cum gemitu; reboant silvæque et longus Olympus.
Nec mos bellantes una stabulare; sed alter
Victus abit, longeque ignotis exsulat oris, 225
Multa gemens ignominiam plagasque superbi

Victoris, tum, quos amisit inultus, amores,
Et stabula aspectans regnis excessit avitis.
Ergo omni cura vires exercet, et inter
Dura jacet pernox instrato saxa cubili, 230
Frondibus hirsutis et carice pastus acuta;
Et tentat sese, atque irasci in cornua discit,
Arboris obnixus trunco, ventosque lacessit
Ictibus, et sparsa ad pugnam proludit arena.
Post, ubi collectum robur viresque refectæ, 235
Signa movet, præcepsque oblitum fertur in hostem:
Fluctus uti medio cœpit quum albescere ponto,
Longius ex altoque sinum trahit; utque volutus
Ad terras immane sonat per saxa, neque ipso
Monte minor procumbit; at ima exæstuat unda 240
Verticibus, nigramque alte subjectat arenam.
Omne adeo genus in terris hominumque ferarumque,
Et genus æquoreum, pecudes, pictæque volucres,
In furias ignemque ruunt; amor omnibus idem.
Tempore non alio catulorum oblita leæna 245
Sævior erravit campis; nec funera vulgo
Tam multa informes ursi stragemque dedere
Per silvas: tum sævus aper, tum pessima tigris;
Heu! male tum Libyæ solis erratur in agris.
Nonne vides, ut tota tremor pertentet equorum 250
Corpora, si tantum notas odor attulit auras?
Ac neque eos jam frena virum, neque verbera sæva,
Non scopuli rupesque cavæ, atque objecta retardant
Flumina, correptos unda torquentia montes.
Ipse ruit dentesque Sabellicus exacuit sus, 255
Et pede prosubigit terram, fricat arbore costas,
Atque hinc atque illinc humeros ad vulnera durat.
Quid juvenis, magnum cui versat in ossibus ignem
Durus amor? Nempe abruptis turbata procellis
Nocte natat cæca serus freta; quem super ingens 260
Porta tonat cœli, et scopulis illisa reclamant
Æquora; nec miseri possunt revocare parentes,
Nec moritura super crudeli funere virgo.
Quid lynces Bacchi variæ, et genus acre luporum
Atque canum? quid, quæ imbelles dant prœlia cervi? 265
Scilicet ante omnes furor est insignis equarum;

Et mentem Venus ipsa dedit, quo tempore Glauci
Potniades malis membra absumsere quadrigæ.
Illas ducit amor trans Gargara transque sonantem
Ascanium; superant montes et flumina tranant. 270
Continuoque, avidis ubi subdita flamma medullis,
Vere magis, quia vere calor redit ossibus, illæ
Ore omnes versæ in zephyrum stant rupibus altis,
Exceptantque leves auras; et sæpe sine ullis
Conjugiis vento gravidæ, mirabile dictu, 275
Saxa per et scopulos et depressas convalles
Diffugiunt, non, Eure, tuos, neque Solis ad ortus,
In Boream Caurumque, aut unde nigerrimus Auster
Nascitur, et pluvio contristat frigore cœlum.
Hic demum, hippomanes vero quod nomine dicunt 280
Pastores, lentum destillat ab inguine virus,
Hippomanes, quod sæpe malæ legere novercæ,
Miscueruntque herbas et non innoxia verba.
Sed fugit interea, fugit irreparabile tempus,
Singula dum capti circumvectamur amore. 285
Hoc satis armentis; superat pars altera curæ,
Lanigeros agitare greges hirtasque capellas.
Hic labor; hinc laudem fortes sperate coloni.
Nec sum animi dubius, verbis ea vincere magnum
Quam sit, et angustis hunc addere rebus honorem. 290
Sed me Parnasi deserta per ardua dulcis
Raptat amor; juvat ire jugis, qua nulla priorum
Castaliam molli devertitur orbita clivo.
Nunc, veneranda Pales, magno nunc ore sonandum.
Incipiens stabulis edico in mollibus herbam 295
Carpere oves, dum mox frondosa reducitur æstas;
Et multa duram stipula filicumque manipli
Sternere subter humum, glaciesne frigida lædat
Molle pecus, scabiemque ferat turpesque podagras.
Post hinc digressus jubeo frondentia capris 300
Arbuta sufficere, et fluvios præbere recentes:
Et stabula a ventis hiberno opponere soli
Ad medium conversa diem, quum frigidus olim
Jam cadit extremoque irrorat Aquarius anno.
Hæ quoque non cura nobis leviore tuendæ; 305
Nec minor usus erit, quamvis Milesia magno

Vellera mutentur Tyrios incocta rubores.
Densior hinc suboles, hinc largi copia lactis:
Quam magis exhausto spumaverit ubere mulctra,
Læta magis pressis manabunt flumina mammis. 310
Nec minus interea barbas incanaque menta
Cinyphii tondent hirci sætasque comantes
Usum in castrorum, et miseris velamina nautis.
Pascuntur vero silvas et summa Lycæi
Horrentesque rubos et amantes arida dumos: 315
Atque ipsæ memores redeunt in tecta, suosque
Ducunt, et gravido superant vix ubere limen.
Ergo omni studio glaciem ventosque nivales,
Quo minor est illis curæ mortalis egestas,
Avertes, victumque feres et virgea lætus 320
Pabula; nec tota claudes fœnilia bruma.
At vero zephyris quum læta vocantibus æstas
In saltus utrumque gregem atque in pascua mittet,
Luciferi primo cum sidere frigida rura
Carpamus, dum mane novum, dum gramina canent, 325
Et ros in tenera pecori gratissimus herba.
Inde, ubi quarta sitim cœli collegerit hora,
Et cantu querulæ rumpent arbusta cicadæ,
Ad puteos aut alta greges ad stagna jubeto
Currentem ilignis potare canalibus undam: 330
Æstibus at mediis umbrosam exquirere vallem,
Sicubi magna Jovis antiquo robore quercus
Ingentes tendat ramos; aut sicubi nigrum
Ilicibis crebris sacra nemus accubet umbra.
Tum tenues dare rursus aquas, et pascere rursus 335
Solis ad occasum, quum frigidus aëra vesper
Temperat, et saltus reficit jam roscida luna,
Litoraque alcyonen resonant, acalanthida dumi.
Quid tibi pastores Libyæ, quid pascua versu
Prosequar, et raris habitata mapalia tectis? 340
Sæpe diem noctemque, et totum ex ordine mensem
Pascitur itque pecus longa in deserta sine ullis
Hospitiis: tantum campi jacet. Omnia secum
Armentarius Afer agit, tectumque Laremque
Armaque Amyclæumque canem Cressamque pharetram: 345
Non secus ac patriis acer Romanus in armis

Injusto sub fasce viam quum carpit, et hosti
Ante exspectatum positis stat in agmine castris.
At non, qua Scythiæ gentes Mæotiaque unda,
Turbidus et torquens flaventes Hister arenas, 350
Quaque redit medium Rhodope porrecta sub axem.
Illic clausa tenent stabulis armenta; neque ullæ
Aut herbæ campo apparent aut arbore frondes;
Sed jacet aggeribus niveis informis et alto
Terra gelu late, septemque assurgit in ulnas: 355
Semper hiems, semper spirantes frigora Cauri.
Tum Sol pallentes haud unquam discutit umbras:
Nec quum invectus equis altum petit æthera, nec quum
Præcipitem oceani rubro lavit æquore currum.
Concrescunt subitæ currenti in flumine crustæ, 360
Undaque jam tergo ferratos sustinet orbes,
Puppibus illa prius, patulis nunc hospita plaustris.
Æraque dissiliunt vulgo, vestesque rigescunt
Indutæ, cæduntque securibus humida vina,
Et totæ solidam in glaciem vertere lacunæ, 365
Stiriaque impexis induruit horrida barbis.
Interea toto non secius aëre ningit;
Intereunt pecudes, stant circumfusa pruinis
Corpora magna boum, confertoque agmine cervi
Torpent mole nova, et summis vix cornibus exstant. 370
Hos non immissis canibus, non cassibus ullis,
Puniceæve agitant pavidos formidine pinnæ:
Sed frustra oppositum trudentes pectore montem
Cominus obtruncant ferro, graviterque rudentes
Cædunt, et magno læti clamore reportant. 375
Ipsi in defossis specubus secura sub alta
Otia agunt terra, congestaque robora totasque
Advolvere focis ulmos, ignique dedere.
Hic noctem ludo ducunt, et pocula læti
Fermento atque acidis imitantur vitea sorbis. 380
Talis hyperboreo septem subjecta trioni
Gens effrena virum Rhipæo tunditur euro,
Et pecudum fulvis velatur corpora sætis.
Si tibi lanitium curæ, primum aspera silva
Lappæque tribulique absint; fuge pabula læta; 385
Continuoque greges villis lege mollibus albos.

I·I I·I

Illum autem, quamvis aries sit candidus ipse,
Nigra subest udo tantum cui lingua palato,
Rejice, ne maculis infuscet vellera pullis
Nascentum; plenoque alium circumspice campo. 390
Munere sic niveo lanæ, si credere dignum est,
Pan deus Arcadiæ captam te, Luna, fefellit,
In nemora alta vocans; nec tu aspernata vocantem.
At cui lactis amor, cytisum lotosque frequentes
Ipse manu salsasque ferat præsepibus herbas. 395
Hinc et amant fluvios magis, et magis ubera tendunt,
Et salis occultum referunt in lacte saporem.
Multi jam excretos prohibent a matribus hædos,
Primaque ferratis præfigunt ora capistris.
Quod surgente die mulsere horisque diurnis, 400
Nocte premunt; quod jam tenebris et sole cadente,
Sub lucem exportans calathis adit oppida pastor;
Aut parco sale contingunt, hiemique reponunt.
Nec tibi cura canum fuerit postrema: sed una
Veloces Spartæ catulos acremque Molossum 405
Pasce sero pingui. Nunquam custodibus illis
Nocturnum stabulis furem incursusque luporum,
Aut impacatos a tergo horrebis Hiberos.
Sæpe etiam cursu timidos agitabis onagros,
Et canibus leporem, canibus venabere damas: 410
Sæpe volutabris pulsos silvestribus apros
Latratu turbabis agens, montesque per altos
Ingentem clamore premes ad retia cervum.
Disce et odoratam stabulis accendere cedrum,
Galbaneoque agitare graves nidore chelydros. 415
Sæpe sub immotis præsepibus aut mala tactu
Vipera delituit, cœlumque exterrita fugit;
Aut tecto assuetus coluber succedere et umbræ,
Pestis acerba boum, pecorique aspergere virus,
Fovit humum. Cape saxa manu, cape robora, pastor, 420
Tollentemque minas et sibila colla tumentem
Dejice; jamque fuga timidum caput abdidit alte,
Quum medii nexus extremæque agmina caudæ
Solvuntur, tardosque trahit sinus ultimus orbes.
Est etiam ille malus Calabris in saltibus anguis, 425
Squamea convolvens sublato pectore terga,

Atque notis longam maculosus grandibus alvum,
Qui, dum amnes ulli rumpuntur fontibus, et dum
Vere madent udo terræ ac pluvialibus austris,
Stagna colit, ripisque habitans, hic piscibus atram 430
Improbus ingluviem ranisque loquacibus explet:
Postquam exusta palus, terræque ardore dehiscunt,
Exsilit in siccum, et flammantia lumina torquens
Sævit agris asperque siti atque exterritus æstu.
Ne mihi tum molles sub divo carpere somnos, 435
Neu dorso nemoris libeat jacuisse per herbas,
Quum positis novus exuviis nitidusque juventa
Volvitur, aut catulos tectis aut ova relinquens,
Arduus ad solem, et linguis micat ore trisulcis.
Morborum quoque te causas et signa docebo. 440
Turpis oves tentat scabies, ubi frigidus imber
Altius ad vivum persedit et horrida cano
Bruma gelu; vel quum tonsis illotus adhæsit
Sudor, et hirsuti secuerunt corpora vepres.
Dulcibus idcirco fluviis pecus omne magistri 445
Perfundunt, udisque aries in gurgite villis
Mersatur, missusque secundo defluit amni;
Aut tonsum tristi contingunt corpus amurca,
Et spumas miscent argenti, vivaque sulfura,
Idæasque pices, et pingues unguine ceras, 450
Scillamque, elleborosque graves, nigrumque bitumen.
Non tamen ulla magis præsens fortuna laborum est,
Quam si quis ferro potuit rescindere summum
Ulceris os. Alitur vitium vivitque tegendo,
Dum medicas adhibere manus ad vulnera pastor 455
Abnegat, aut meliora deos sedet omina poscens.
Quin etiam, ima dolor balantum lapsus ad ossa
Quum furit, atque artus depascitur arida febris,
Profuit incensos æstus avertere, et inter
Ima ferire pedis salientem sanguine venam; 460
Bisaltæ quo more solent, acerque Gelonus,
Quum fugit in Rhodopen, atque in deserta Getarum,
Et lac concretum cum sanguine potat equino.
Quam procul aut molli succedere sæpius umbræ
Videris, aut summas carpentem ignavius herbas, 465
Extremamque sequi, aut medio procumbere campo

Pascentem, et seræ solam decedere nocti:
Continuo culpam ferro compesce, prius quam
Dira per incautum serpant contagia vulgus.
Non tam creber agens hiemem ruit æquore turbo, 470
Quam multæ pecudum pestes: nec singula morbi
Corpora corripiunt, sed tota æstiva repente,
Spemque gregemque simul, cunctamque ab origine gentem.
Tum sciat, aërias Alpes et Norica si quis
Castella in tumulis, et Iapydis arva Timavi, 475
Nunc quoque post tanto videat, desertaque regna
Pastorum, et longe saltus lateque vacantes..
Hic quondam morbo cœli miseranda coorta est
Tempestas totoque auctumni incanduit æstu,
Et genus omne neci pecudum dedit, omne ferarum; 480
Corrupitque lacus; infecit pabula tabo.
Nec via mortis erat simplex; sed ubi ignea venis
Omnibus acta sitis miseros adduxerat artus,
Rursus abundabat fluidus liquor, omniaque in se
Ossa minutatim morbo collapsa trahebat. 485
Sæpe in honore deum medio stans hostia ad aram,
Lanea dum nivea circumdatur infula vitta,
Inter cunctantes cecidit moribunda ministros.
Aut si quam ferro mactaverat ante sacerdos,
Inde neque impositis ardent altaria fibris, 490
Nec responsa potest consultus reddere vates;
Ac vix suppositi tinguntur sanguine cultri,
Summaque jejuna sanie infuscatur arena.
Hinc lætis vituli vulgo moriuntur in herbis,
Et dulces animas plena ad præsepia reddunt. 495
Hinc canibus blandis rabies venit, et quatit ægros
Tussis anhela sues ac faucibus angit obesis.
Labitur infelix studiorum atque immemor herbæ
Victor equus, fontesque avertitur, et pede terram
Crebra ferit; demissæ aures; incertus ibidem 500
Sudor, et ille quidem morituris frigidus; aret
Pellis, et ad tactum tractanti dura resistit.
Hæc ante exitium primis dant signa diebus.
Sin in processu cœpit crudescere morbus,
Tum vero ardentes oculi, atque attractus ab alto 505
Spiritus, interdum gemitu gravis, imaque longo

Ilia singultu tendunt; it naribus ater
Sanguis, et obsessas fauces premit aspera lingua.
Profuit inserto latices infundere cornu
Lenæos; ea visa salus morientibus una. 510
Mox erat hoc ipsum exitio, furiisque refecti
Ardebant, ipsique suos, jam morte sub ægra,
(Di meliora piis, erroremque hostibus illum!)
Discissos nudis laniabant dentibus artus.
Ecce autem duro fumans sub vomere taurus 515
Concidit, et mixtum spumis vomit ore cruorem,
Extremosque ciet gemitus. It tristis arator,
Mærentem abjungens fraterna morte juvencum,
Atque opere in medio defixa relinquit aratra.
Non umbræ altorum nemorum, non mollia possunt 520
Prata movere animum, non qui per saxa volutus
Purior electro campum petit amnis: at ima
Solvuntur latera, atque oculos stupor urget inertes,
Ad terramque fluit devexo pondere cervix.
Quid labor aut benefacta juvant? quid vomere terras 525
Invertisse graves? atqui non Massica Bacchi
Munera, non illis epulæ nocuere repostæ:
Frondibus et victu pascuntur simplicis herbæ;
Pocula sunt fontes liquidi atque exercita cursu
Flumina; nec somnos abrumpit cura salubres. 530
Tempore non alio dicunt regionibus illis
Quæsitas ad sacra boves Junonis, et uris
Imparibus ductos alta ad donaria currus.
Ergo ægre rastris terram rimantur, et ipsis
Unguibus infodiunt fruges, montesque per altos 535
Contenta cervice trahunt stridentia plaustra.
Non lupus insidias explorat ovilia circum,
Nec gregibus nocturnus obambulat; acrior illum
Cura domat: timidi damæ cerviquo fugaces
Nunc interque canes et circum tecta vagantur. 540
Jam maris immensi prolem et genus omne natantum
Litore in extremo, ceu naufraga corpora, fluctus
Proluit; insolitæ fugiunt in flumina phocæ.
Interit et curvis frustra defensa latebris
Vipera, et attoniti squamis astantibus hydri. 545
Ipsis est aër avibus non æquus, et illæ

Præcipites alta vitam sub nube relinquunt.
Præterea jam nec mutari pabula refert,
Quæsitæque nocent artes ; cessere magistri,
Phillyrides Chiron Amythaoniusque Melampus. 550
Sævit et in lucem Stygiis emissa tenebris
Pallida Tisiphone morbos agit ante metumque,
Inque dies avidum surgens caput altius effert.
Balatu pecorum et crebris mugitibus amnes
Arentesque sonant ripæ collesque supini. 555
Jamque catervatim dat stragem, atque aggerat ipsis
In stabulis turpi dilapsa cadavera tabo,
Donec humo tegere ac foveis abscondere discunt.
Nam neque erat coriis usus ; nec viscera quisquam
Aut undis abolere potest aut vincere flamma : 560
Nec tondere quidem morbo illuvieque peresa
Vellera, nec telas possunt attingere putres.
Verum etiam, invisos si quis tentarat amictus,
Ardentes papulæ atque immundus olentia sudor
Membra sequebatur, nec longo deinde morantî 565
Tempore contactos artus sacer ignis edebat.

P. VIRGILII MARONIS

GEORGICON

LIBER QUARTUS.

Protenus aërii mellis cœlestia dona
Exsequar: hanc etiam, Mæcenas, aspice partem.
Admiranda tibi levium spectacula rerum,
Magnanimosque duces, totiusque ordine gentis
Mores, et studia, et populos, et prœlia dicam. 5
In tenui labor; at tenuis non gloria, si quem
Numina læva sinunt, auditque vocatus Apollo.
Principio sedes apibus statioque petenda,
Quo neque sit ventis aditus, (nam pabula venti
Ferre domum prohibent) neque oves hædique petulci 10
Floribus insultent, aut errans bucula campo
Decutiat rorem, et surgentes atterat herbas.
Absint et picti squalentia terga lacerti
Pinguibus a stabulis, meropesque, aliæque volucres,
Et manibus Procne pectus signata cruentis; 15
Omnia nam late vastant, ipsasque volantes
Ore ferunt dulcem nidis immitibus escam.
At liquidi fontes et stagna virentia musco
Adsint, et tenuis fugiens per gramina rivus,
Palmaque vestibulum aut ingens oleaster inumbret: 20
Ut quum prima novi ducent examina reges
Vere suo, ludetque favis emissa juventus,
Vicina invitet decedere ripa calori,
Obviaque hospitiis teneat frondentibus arbos.
In medium, seu stabit iners, seu profluet humor, 25
Transversas salices et grandia conjice saxa,
Pontibus ut crebris possint consistere, et alas

Pandere ad æstivum solem, si forte morantes
Sparserit aut præceps Neptuno immerserit eurus.
Hæc circum casiæ virides, et olentia late 30
Serpylla, et graviter spirantis copia thymbræ
Floreat, irriguumque bibant violaria fontem.
Ipsa autem, seu corticibus tibi suta cavatis,
Seu lento fuerint alvearia vimine texta,
Angustos habeant aditus: nam frigore mella 35
Cogit hiems, eademque calor liquefacta remittit.
Utraque vis apibus pariter metuenda; neque illæ
Nequidquam in tectis certatim tenuia cera
Spiramenta linunt, fucoque et floribus oras
Explent, collectumque hæc ipsa ad munera gluten 40
Et visco et Phrygiæ servant pice lentius Idæ.
Sæpe etiam effossis, si vera est fama, latebris
Sub terra fovere larem, penitusque repertæ
Pumicibusque cavis exesæque arboris antro.
Tu tamen e levi rimosa cubilia limo 45
Ungue foveas circum, et raras super injice frondes.
Neu propius tectis taxum sine; neve rubentes
Ure foco cancros; altæ neu crede paludi,
Aut ubi odor cœni gravis, aut ubi concava pulsu
Saxa sonant, vocisque offensa resultat imago. 50
Quod superest, ubi pulsam hiemem Sol aureus egit
Sub terras, cœlumque æstiva luce reclusit,
Illæ continuo saltus silvasque peragrant,
Purpureosque metunt flores, et flumina libant
Summa leves. Hinc nescio qua dulcedine lætæ 55
Progeniem nidosque fovent; hinc arte recentes
Excudunt ceras, et mella tenacia fingunt.
Hinc ubi jam emissum caveis ad sidera cœli
Nare per æstatem liquidam suspexeris agmen,
Obscuramque trahi vento mirabere nubem, 60
Contemplator: aquas dulces et frondea semper
Tecta petunt. Huc tu jussos asperge sapores,
Trita melisphylla, et cerinthæ ignobile gramen;
Tinnitusque cie, et matris quate cymbala circum:
Ipsæ consident medicatis sedibus; ipsæ 65
Intima more suo sese in cunabula condent.
Sin autem ad pugnam exierint, (nam sæpe duobus

Regibus incessit magno discordia motu)
Continuoque animos vulgi et trepidantia bello
Corda licet longe præsciscere; namque morantes 70
Martius ille æris rauci canor increpat, et vox
Auditur fractos sonitus imitata tubarum;
Tum trepidæ inter se coëunt, pennisque coruscant,
Spiculaque exacuunt rostris, aptantque lacertos,
Et circa regem atque ipsa ad prætoria densæ 75
Miscentur, magnisque vocant clamoribus hostem.
Ergo ubi ver nactæ sudum camposque patentes
Erumpunt portis, concurritur; æthere in alto
Fit sonitus; magnum mixtæ glomerantur in orbem,
Præcipitesque cadunt: non densior aëre grando, 80
Nec de concussa tantum pluit ilice glandis.
Ipsi per medias acies insignibus alis
Ingentes animos angusto in pectore versant,
Usque adeo obnixi non cedere, dum gravis aut hos
Aut hos versa fuga victor dare terga subegit. 85
Hi motus animorum atque hæc certamina tanta
Pulveris exigui jactu compressa quiescunt.
Verum ubi ductores acie revocaveris ambo,
Deterior qui visus, eum, ne prodigus obsit,
Dede neci; melior vacua sine regnet in aula. 90
Alter erit maculis auro squalentibus ardens;
Nam duo sunt genera; hic melior, insignis et ore,
Et rutilis clarus squamis; ille horridus alter
Desidia, latamque trahens inglorius alvum.
Ut binæ regum facies, ita corpora plebis: 95
Namque aliæ turpes horrent, ceu pulvere ab alto
Quum venit et sicco terram spuit ore viator
Aridus; elucent aliæ et fulgore coruscant
Ardentes auro et paribus lita corpora guttis.
Hæc potior suboles; hinc cœli tempore certo 100
Dulcia mella premes; nec tantum dulcia, quantum
Et liquida, et durum Bacchi domitura saporem.
At quum incerta volant cœloque examina ludunt,
Contemnuntque favos, et frigida tecta relinquunt,
Instabiles animos ludo prohibebis inani. 105
Nec magnus prohibere labor: tu regibus alas
Eripe: non illis quisquam cunctantibus altum

Ire iter aut castris audebit vellere signa.
Invitent croceis halantes floribus horti,
Et custos furum atque avium cum falce saligna 110
Hellespontiaci servet tutela Priapi.
Ipse thymum pinosque ferens de montibus altis
Tecta serat late circum, cui talia curæ ;
Ipse labore manum duro terat ; ipse feraces
Figat humo plantas, et amicos irriget imbres. 115
Atque equidem, extremo ni jam sub fine laborum
Vela traham et terris festinem advertere proram,
Forsitan et, pingues hortos quæ cura colendi
Ornaret, canerem, biferique rosaria Pæsti ;
Quoque modo potis gauderent intuba rivis, 120
Et virides apio ripæ, tortusque per herbam
Cresceret in ventrem cucumis ; nec sera comantem
Narcissum aut flexi tacuissem vimen acanthi
Pallentesque hederas et amantes litora myrtos.
Namque sub Œbaliæ memini me turribus altis, 125
Qua niger humectat flaventia culta Galæsus,
Corycium vidisse senem, cui pauca relicti
Jugera ruris erant ; nec fertilis illa juvencis,
Nec pecori opportuna seges nec commoda Baccho.
Hic rarum tamen in dumis olus albaque circum 130
Lilia verbenasque premens vescumque papaver
Regum æquabat opes animis ; seraque revertens
Nocte domum dapibus mensas onerabat inemtis.
Primus vere rosam atque auctumno carpere poma,
Et, quum tristis hiems etiam nunc frigore saxa 135
Rumperet et glacie cursus frenaret aquarum,
Ille comam mollis jam tondebat hyacinthi,
Æstatem increpitans seram zephyrosque morantes.
Ergo apibus fetis idem atque examine multo
Primus abundare, et spumantia cogere pressis 140
Mella favis ; illi tiliæ atque uberrima pinus ;
Quotque in flore novo pomis se fertilis arbos
Induerat, totidem auctumno matura tenebat.
Ille etiam seras in versum distulit ulmos
Eduramque pirum et spinos jam pruna ferentes 145
Jamque ministrantem platanum potantibus umbras.
Verum hæc ipse equidem spatiis exclusus iniquis

Prætereo, atque aliis post me memoranda relinquo.
Nunc age, naturas apibus quas Jupiter ipse
Addidit, expediam; pro quâ mercede, canoros 150
Curetum sonitus crepitantiaque æra secutæ,
Dictæo cœli regem pavere sub antro.
Solæ communes natos, consortia tecta
Urbis habent, magnisque agitant sub legibus ævum,
Et patriam solæ et certos novere penates; 155
Venturæque hiemis memores æstate laborem
Experiuntur, et in medium quæsita reponunt.
Namque aliæ victu invigilant, et fœdere pacto
Exercentur agris; pars intra septa domorum
Narcissi lacrimam et lentum de cortrice gluten 160
Prima favis ponunt fundamina, deinde tenaces
Suspendunt ceras; aliæ, spem gentis, adultos
Educunt fetus; aliæ purissima mella
Stipant, et liquido distendunt nectare cellas.
Sunt, quibus ad portas cecidit custodia sorti, 165
Inque vicem speculantur aquas et nubila cœli;
Aut onera accipiunt venientum, aut agmine facto
Ignavum, fucos, pecus a præsepibus arcent.
Fervet opus, redolentque thymo fragrantia mella.
Ac veluti lentis Cyclopes fulmina massis 170
Quum properant, alii taurinis follibus auras
Accipiunt redduntque, alii stridentia tingunt
Æra lacu; gemit impositis incudibus Ætna;
Illi inter sese magna vi brachia tollunt
In numerum, versantque tenaci forcipe ferrum: 175
Non aliter, si parva licet componere magnis,
Cecropias innatus apes amor urget habendi,
Munere quamque suo. Grandævis oppida curæ,
Et munire favos, et dædala fingere tecta.
At fessæ multa referunt se nocte minores, 180
Crura thymo plenæ; pascuntur et arbuta passim
Et glaucas salices casiamque crocumque rubentem
Et pinguem tiliam et ferrugineos hyacinthos.
Omnibus una quies operum, labor omnibus unus.
Mane ruunt portis; nusquam mora: rursus easdem 185
Vesper ubi e pastu tandem decedere campis
Admoruit, tum tecta petunt, tum corpora curant:

Fit sonitus, mussantque oras et limina circum.
Post, ubi jam thalamis se composuere, siletur
In noctem, fessosque sopor suus occupat artus. 190
Nec vero a stabulis pluvia impendente recedunt
Longius, aut credunt cœlo adventantibus euris;
Sed circum tutæ sub mœnibus urbis aquantur,
Excursusque breves tentant, et sæpe lapillos,
Ut cymbæ instabiles fluctu jactante saburram, 195
Tollunt: his sese per inania nubila librant.
Illum adeo placuisse apibus mirabere morem,
Quod nec concubitu indulgent, nec corpora segnes
In Venerem solvunt aut fetus nixibus edunt;
Verum ipsæ e foliis natos et suavibus herbis 200
Ore legunt; ipsæ regem parvosque Quirites
Sufficiunt, aulasque et cerea regna refingunt.
Sæpe etiam duris errando in cotibus alas
Attrivere, ultroque animam sub fasce dedere;
Tantus amor florum et generandi gloria mellis. 205
Ergo ipsas quamvis angusti terminus ævi
Excipiat, (neque enim plus septima ducitur æstas)
At genus immortale manet, multosque per annos
Stat fortuna domus, et avi numerantur avorum.
Præterea regem non sic Ægyptos et ingens 210
Lydia, nec populi Parthorum aut Medus Hydaspes
Observant. Rege incolumi mens omnibus una est;
Amisso, rupere fidem constructaque mella
Diripuere ipsæ, et crates solvere favorum.
Ille operum custos; illum admirantur, et omnes 215
Circumstant fremitu denso, stipantque frequentes;
Et sæpe attollunt humeris, et corpora bello
Objectant, pulchramque petunt per vulnera mortem.
His quidam signis atque hæc exempla secuti,
Esse apibus partem divinæ mentis et haustus 220
Ætherios dixere: deum namque ire per omnes
Terrasque tractusque maris cœlumque profundum;
Hinc pecudes, armenta, viros, genus omne ferarum,
Quemque sibi tenues nascentem arcessere vitas;
Scilicet huc reddi deinde ac resoluta referri 225
Omnia; nec morti esse locum, sed viva volare
Sideris in numerum atque alto succedere cœlo.

Si quando sedem angustam servataque mella
Thesauris relines, prius haustu sparsus aquarum
Ora fove, fumosque manu prætende sequaces. 230
Bis gravidos cogunt fetus, duo tempora messis:
Taygete simul os terris ostendit honestum
Plias, et oceani spretos pede repulit amnes;
Aut eadem sidus fugiens ubi Piscis aquosi
Tristior hibernas cœlo descendit in undas. 235
Illis ira modum supra est. læsæque venenum
Morsibus inspirant, et spicula cæca relinquunt
Affixæ venis, animasque in vulnere ponunt.
Sin duram metues hiemem parcesque futuro
Contusosque animos et res miserabere fractas; 240
At suffire thymo cerasque recidere inanes
Quis dubitet? nam sæpe favos ignotus adedit
Stellio et lucifugis congesta cubilia blattis
Immunisque sedens aliena ad pabula fucus;
Aut asper crabro imparibus se immiscuit armis, 245
Aut dirum tineæ genus; aut invisa Minervæ
Laxos in foribus suspendit aranea casses.
Quo magis exhaustæ fuerint, hoc acrius omnes
Incumbent generis lapsi sarcire ruinas,
Complebuntque foros, et floribus horrea texent. 250
Si vero, quoniam casus apibus quoque nostros
Vita tulit, tristi languebunt corpora morbo,
(Quod jam non dubiis poteris cognoscere signis:)
Continuo est ægris alius color; horrida vultum
Deformat macies; tum corpora luce carentum 255
Exportant tectis, et tristia funera ducunt;
Aut illæ pedibus connexæ ad limina pendent,
Aut intus clausis cunctantur in ædibus, omnes
Ignavæque fame et contracto frigore pigræ.
Tum sonus auditur gravior, tractimque susurrant, 260
Frigidus ut quondam silvis immurmurat auster;
Ut mare sollicitum stridit refluentibus undis;
Æstuat ut clausis rapidus fornacibus ignis.
Hic jam galbaneos suadebo incendere odores,
Mellaque arundineis inferre canalibus, ultro 265
Hortantem et fessas ad pabula nota vocantem.
Proderit et tunsum gallæ admiscere saporem

Arentesque rosas, aut igni pinguia multo
Defruta, vel psithia passos de vite racemos
Cecròpiumque thymum et grave olentia centaurea. 270
Est etiam flos in pratis, cui nomen amello
Fecere agricolæ, facilis quærentibus herba;
Namque uno ingentem tollit de cespite silvam,
Aureus ipse; sed in foliis, quæ plurima circum
Funduntur, violæ sublucet purpura nigræ; 275
Sæpe deum nexis ornatæ torquibus aræ;
Asper in ore sapor; tonsis in vallibus illum
Pastores et curva legunt prope flumina Meliæ.
Hujus odorato radices incoque Baccho,
Pabulaque in foribus plenis appone canistris. 280
Sed si quem proles subito defecerit omnis,
Nec, genus unde novæ stirpis revocetur, habebit;
Tempus et Arcadii memoranda inventa magistri
Pandere, quoque modo cæsis jam sæpe juvencis
Insincerus apes tulerit cruor. Altius omnem 285
Expediam prima repetens ab origine famam.
Nam qua Pellæi gens fortunata Canopi
Accolit effuso stagnantem flumine Nilum,
Et circum pictis vehitur sua rura faselis;
Quaque pharetratæ vicinia Persidis urget, 290
Et viridem Ægyptum nigra fecundat arena
Et diversa ruens septem discurrit in ora
Usque coloratis amnis devexus ab Indis:
Omnis in hac certam regio jacit arte salutem.
Exiguus primum atque ipsos contractus ad usus 295
Eligitur locus: hunc angustique imbrice tecti
Parietibusque premunt arctis, et quatuor addunt
(Quatuor a ventis) obliqua luce fenestras.
Tum vitulus, bima curvans jam cornua fronte,
Quæritur; huic geminæ nares et spiritus oris 300
Multa reluctanti obstruitur, plagisque peremto
Tunsa per integram solvuntur viscera pellem.
Sic positum in clauso linquunt, et ramea costis
Subjiciunt fragmenta, thymum casiasque recentes.
Hoc geritur, zephyris primum impellentibus undas, 305
Ante novis rubeant quam prata coloribus, ante
Garrula quam tignis nidum suspendat hirundo.

Interea teneris tepefactus in ossibus humor
Æstuat; et visenda modis animalia miris,
Trunca pedum primo, mox et stridentia pennis, 310
Miscentur, tenuemque magis magis aëra carpunt;
Donec, ut æstivis effusus nubibus imber,
Erupere, aut ut nervo pulsante sagittæ,
Prima leves ineunt si quando prœlia Parthi.
Quis deus hanc, Musæ, qui nobis extudit artem? 315
Unde nova ingressus hominum experientia cepit?
Pastor Aristæus fugiens Peneïa Tempe,
Amissis, ut fama, apibus morboque fameque,
Tristis ad extremi sacrum caput adstitit amnis,
Multa querens, atque hac affatus voce parentem: 320
"Mater, Cyrene mater, quæ gurgitis hujus
Ima tenes, quid me præclara stirpe deorum,
(Si modo, quem perhibes, pater est Thymbræus Apollo,)
Invisum fatis genuisti? aut quo tibi nostri
Pulsus amor? quid me cœlum sperare jubebas? 325
En etiam hunc ipsum vitæ mortalis honorem,
Quem mihi vix frugum et pecudum custodia solers
Omnia tentanti extuderat, te matre, relinquo.
Quin age, et ipsa manu felices erue silvas;
Fer stabulis inimicum ignem, atque interfice messes; 330
Ure sata, et validam in vites molire bipennem,
Tanta meæ si te ceperunt tædia laudis."
At mater sonitum thalamo sub fluminis alti
Sensit. Eam circum Milesia vellera Nymphæ
Carpebant, hyali saturo fucata colore, 335
Drymoque, Xanthoque, Ligeaque, Phyllodoceque,
Cæsariem effusæ nitidam per candida colla;
[Nesæe, Spioque, Thaliaque, Cymodoceque,]
Cydippeque, et flava Lycorias; altera virgo,
Altera tum primos Lucinæ experta labores; 340
Clioque et Beroë soror, Oceanitides ambæ,
Ambæ auro, pictis incinctæ pellibus ambæ;
Atque Ephyre, atque Opis, et Asia Deïopea,
Et tandem positis velox Arethusa sagittis.
Inter quas curam Clymene narrabat inanem 345
Vulcani, Martisque dolos et dulcia furta,
Atque Chao densos divum numerabat amores.

Carmine quo captæ dum fusis mollia pensa
Devolvunt, iterum maternas impulit aures
Luctus Aristæi, vitreisque sedilibus omnes 350
Obstupuere; sed ante alias Arethusa sorores
Prospiciens, summa flavum caput ex[illegible]lit unda;
Et procul: "O gemitu non frustra exterrita tanto,
Cyrene soror, ipse tibi, tua maxima cura,
Tristis Aristæus Penei genitoris ad undam 355
Stat lacrimans, et te crudelem nomine dicit.
Huic percussa nova mentem formidine mater,
"Duc, age, duc ad nos; fas illi limina divum
Tangere," ait; simul alta jubet discedere late
Flumina, qua juvenis gressus inferret. At illum 360
Curvata in montis faciem circumstetit unda,
Accepitque sinu vasto misitque sub amnem.
Jamque domum mirans genetricis et humida regna
Speluncisque lacus clausos lucosque sonantes
Ibat, et ingenti motu stupefactus aquarum 365
Omnia sub magna labentia flumina terra
Spectabat diversa locis, Phasimque, Lycumque,
Et caput, unde altus primum se erumpit Enipeus,
Unde pater Tiberinus, et unde Aniena fluenta,
Saxosumque sonans Hypanis, Mysusque Calcus, 370
Et gemina auratus taurino cornua vultu
Eridanus, quo non alius per pinguia culta
In mare purpureum violentior effluit amnis.
Postquam est in thalami pendentia pumice tecta
Perventum, et nati fletus cognovit inanes 375
Cyrene, manibus liquidos dant ordine fontes
Germanæ, tonsisque ferunt mantelia villis;
Pars epulis onerant mensas, et plena reponunt
Pocula; Panchæis adolescunt ignibus aræ;
Et mater,—"Cape Mæonii carchesia Bacchi: 380
Oceano libemus,"—ait. Simul ipsa precatur
Oceanumque patrem rerum, Nymphasque sorores,
Centum quæ silvas, centum quæ flumina servant.
Ter liquido ardentem perfudit nectare Vestam;
Ter flamma ad summum tecti subjecta reluxit. 385
Omine quo firmans animum, sic incipit ipsa:
"Est in Carpathio Neptuni gurgite vates,

Cæruleus Proteus, magnum qui piscibus æquor
Et juncto bipedum curru metitur equorum.
Hic nunc Emathiæ portus patriamque revisit 390
Pallenen: hunc et Nymphæ veneramur, et ipse
Grandævus Nereus; novit namque omnia vates,
Quæ sint, quæ fuerint, quæ mox ventura trahantur.
Quippe ita Neptuno visum est; immania cujus
Armenta et turpes pascit sub gurgite phocas. 395
Hic tibi, nate, prius vinclis capiendus, ut omnem
Expediat morbi causam, eventusque secundet:
Nam sine vi non ulla dabit præcepta, neque illum
Orando flectes; vim duram et vincula capto
Tende; doli circum hæc demum frangentur inanes. 400
Ipsa ego te, medios quum sol accenderit æstus,
Quum sitiunt herbæ, et pecori jam gratior umbra est,
In secreta senis ducam, quo fessus ab undis
Se recipit, facile ut somno aggrediare jacentem.
Verum ubi correptum manibus vinclisque tenebis, 405
Tum variæ eludent species atque ora ferarum.
Fiet enim subito sus horridus, atraque tigris,
Squamosusque draco, et fulva cervice leæna;
Aut acrem flammæ sonitum dabit, atque ita vinclis
Excidet, aut in aquas tenues dilapsus abibit. 410
Sed, quanto ille magis formas se vertet in omnes,
Tanto, nate, magis contende tenacia vincla;
Donec talis erit, mutato corpore, qualem
Videris, incepto tegeret quum lumina somno."
Hæc ait, et liquidum ambrosiæ diffundit odorem, 415
Quo totum nati corpus perduxit; at illi
Dulcis compositis spiravit crinibus aura,
Atque habilis membris venit vigor. Est specus ingens
Exesi latere in montis, quo plurima vento
Cogitur inque sinus scindit sese unda reductos, 420
Deprensis olim statio tutissima nautis;
Intus se vasti Proteus tegit objice saxi.
Hic juvenem in latebris aversum a lumine Nympha
Collocat; ipsa procul nebulis obscura resistit.
Jam rapidus torrens sitientes Sirius Indos 425
Ardebat cœlo, et medium Sol igneus orbem
Hauserat; arebant herbæ, et cava flumina siccis

Faucibus ad limum radii tepefacta coquebant;
Quum Proteus consueta petens e fluctibus antra
Ibat: eum vasti circum gens humida ponti 430
Exsultans rorem late dispersit amarum.
Sternunt se somno diversæ in litore phocæ:
Ipse, velut stabuli custos in montibus olim,
Vesper ubi e pastu vitulos ad tecta reducit,
Auditisque lupos acuunt balatibus agni, 435
Considit scopulo medius, numerumque recenset.
Cujus Aristæo quoniam est oblata facultas,
Vix defessa senem passus componere membra,
Cum clamore ruit magno, manicisque jacentem
Occupat. Ille suæ contra non immemor artis 440
Omnia transformat sese in miracula rerum,
Ignemque, horribilemque feram, fluviumque liquentem.
Verum ubi nulla fugam reperit pellacia, victus
In sese redit, atque hominis tandem ore locutus:
"Nam quis te, juvenum confidentissime, nostras 445
Jussit adire domus? quidve hinc petis?" inquit. At ille:
"Scis, Proteu, scis ipse; neque est te fallere quidquam;
Sed tu desine velle. Deum præcepta secuti,
Venimus hinc lapsis quæsitum oracula rebus."
Tantum effatus. Ad hæc vates vi denique multa 450
Ardentes oculos intorsit lumine glauco,
Et graviter frendens sic fatis ora resolvit:
"Non te nullius exercent numinis iræ.
Magna luis commissa: tibi has miserabilis Orpheus
Haudquaquam ob meritum pœnas, ni Fata resistant, 455
Suscitat, et rapta graviter pro conjuge sævit.
Illa quidem, dum te fugeret per flumina præceps,
Immanem ante pedes hydrum moritura puella
Servantem ripas alta non vidit in herba.
At chorus æqualis Dryadum clamore supremos 460
Implerunt montes; flerunt Rhodopeïæ arces
Altaque Pangæa et Rhesi Mavortia tellus,
Atque Getæ atque Hebrus et Actias Orithyia.
Ipse cava solans ægrum testudine amorem,
Te, dulcis conjux, te solo in litore secum, 465
Te veniente die, te decedente canebat.
Tænarias etiam fauces, alta ostia Ditis,

Et caligantem nigra formidine lucum
Ingressus, manesque adiit regemque tremendum,
Nesciaque humanis precibus mansuescere corda. 470
At cantu commotæ Erebi de sedibus imis
Umbræ ibant tenues simulacraque luce carentum,
Quam multa in foliis avium se millia condunt,
Vesper ubi aut hibernus agit de montibus imber,
Matres atque viri, defunctaque corpora vita 475
Magnanimum heroum, pueri, innuptæque puellæ,
Impositique rogis juvenes ante ora parentum;
Quos circum limus niger et deformis arundo
Cocyti tardaque palus inamabilis unda
Alligat, et novies Styx interfusa coërcet. 480
Quin ipsæ stupuere domus atque intima leti
Tartara, cæruleosque implexæ crinibus angues
Eumenides, tenuitque inhians tria Cerberus ora,
Atque Ixionii vento rota constitit orbis.
Jamque pedem referens casus evaserat omnes, 485
Redditaque Eurydice superas veniebat ad auras,
Pone sequens—namque hanc dederat Proserpina legem—
Quum subita incautum dementia cepit amantem,
Ignoscenda quidem, scirent si ignoscere manes:
Restitit, Eurydicenque suam jam luce sub ipsa 490
Immemor heu! victusque animi respexit. Ibi omnis
Effusus labor, atque immitis rupta tyranni
Fœdera, terque fragor stagnis auditus Avernis.
Illa, 'Quis et me,' inquit, 'miseram, et te perdidit, Orpheu?
Quis tantus furor? en iterum crudelia retro 495
Fata vocant, conditque natantia lumina somnus.
Jamque vale: feror ingenti circumdata nocte,
Invalidasque tibi tendens, heu non tua, palmas!
Dixit, et ex oculis subito, ceu fumus in auras
Commixtus tenues, fugit diversa; neque illum, 500
Prensantem nequidquam umbras, et multa volentem
Dicere, præterea vidit; nec portitor Orci
Amplius objectam passus transire paludem.
Quid faceret? quo se, rapta bis conjuge, ferret?
Quo fletu manes, qua numina voce moveret? 505
Illa quidem Stygia nabat jam frigida cymba.
Septem illum totos perhibent ex ordine menses

Rupe sub aëria deserti ad Strymonis undam
Flevisse, et gelidis hæc evolvisse sub antris,
Mulcentem tigres, et agentem carmine quercus: 510
Qualis populea mærens Philomela sub umbra
Amissos queritur fetus, quos durus arator
Observans nido implumes detraxit: at illa
Flet noctem, ramoque sedens miserabile carmen
Integrat, et mæstis late loca questibus implet. 515
Nulla Venus, non ulli animum flexere hymenæi;
Solus hyperboreas glacies Tanaïmque nivalem,
Arvaque Rhipæis nunquam viduata pruinis
Lustrabat, raptam Eurydicen atque irrita Ditis
Dona querens: spretæ Ciconum quo munere matres 520
Inter sacra deum nocturnique orgia Bacchi
Discerptum latos juvenem sparsere per agros.
Tum quoque marmorea caput a cervice revulsum
Gurgite quum medio portans Œagrius Hebrus
Volveret, 'Eurydicen' vox ipsa et frigida lingua, 525
'Ah miseram Eurydicen!' anima fugiente vocabat;
'Eurydicen' toto referebant flumine ripæ."
Hæc Proteus: et se jactu dedit æquor in altum;
Quaque dedit, spumantem undam sub vertice torsit.
At non Cyrene; namque ultro affata timentem: 530
"Nate, licet tristes animo deponere curas.
Hæc omnis morbi causa; hinc miserabile Nymphæ,
Cum quibus illa choros lucis agitabat in altis,
Exitium misere apibus. Tu munera supplex
Tende, petens pacem, et faciles venerare Napæas: 535
Namque dabunt veniam votis, irasque remittent.
Sed, modus orandi qui sit, prius ordine dicam.
Quatuor eximios præstanti corpore tauros,
Qui tibi nunc viridis depascunt summa Lycæi,
Delige, et intacta totidem cervice juvencas. 540
Quatuor his aras alta ad delubra dearum
Constitue, et sacrum jugulis demitte cruorem,
Corporaque ipsa boum frondoso desere luco.
Post, ubi nona suos aurora ostenderit ortus,
Inferias Orphei Lethæa papavera mittes, 545
Et nigram mactabis ovem, lucumque revises:
Placatam Eurydicen vitula venerabere cæsa."

Haud mora: continuo matris præcepta facessit.
Ad delubra venit, monstratas excitat aras,
Quatuor eximios præstanti corpore tauros 550
Ducit, et intacta totidem cervice juvencas.
Post, ubi nona suos aurora induxerat ortus,
Inferias Orphei mittit, lucumque revisit.
Hic vero subitum ac dictu mirabile monstrum
Aspiciunt, liquefacta boum per viscera toto 555
Stridere apes utero, et ruptis effervere costis,
Immensasque trahi nubes, jamque arbore summa
Confluere, et lentis uvam demittere ramis.

Hæc super arvorum cultu pecorumque canebam
Et super arboribus, Cæsar dum magnus ad altum 560
Fulminat Euphraten bello, victorque volentes
Per populos dat jura, viamque affectat Olympo.
Illo Virgilium me tempore dulcis alebat
Parthenope, studiis florentem ignobilis oti:
Carmina qui lusi pastorum, audaxque juventa, 565
Tityre, te patulæ cecini sub tegmine fagi.

[RURAL SCENE.—*Vatican Manuscript.*]

NOTES ON THE ECLOGUES.

ECLOGUE I.

WHEN Octavianus had returned to Rome, after the defeat of Brutus and Cassius at Philippi, in A.U.C. 712, he set about distributing, to his own and Antony's veteran soldiers, certain lands in Italy, which had been promised to them the year before, at the siege of Mutina. The territories of thirty-four cities had been destined for this purpose, and, among these, Cremona; but, as the district adjoining this town did not suffice for those to whom it had been apportioned, the fields of the people of Mantua, which was nearest to it, were seized to make up the deficiency. Among those who lost their farms on this occasion was the poet Virgil; but, through the intercession of his friend Asinius Pollio, then Prefect of Transpadane Gaul, and other influential individuals, it was restored to him by Octavianus. To testify his devotedness and gratitude to the future emperor for his clemency, the poet composed this Eclogue in the autumn of A.U.C. 713. Tityrus represents Virgil himself in some parts of this piece, and, in others, an old slave in the employment of the poet. Melibœus is a shepherd, whose loss was not made good.

The Eclogues were written, according to Voss, in the following order:—II. III. I. V IX. IV. VI. VIII. VII. X.

1. On Tityrus see the Argument. *Fagi patulæ*—"a wide spreading (and therefore shady) beech tree." Some have objected to the mention of beech trees here, on the ground that none are now found in the neighbourhood of Mantua. "But they forget," says Spohn, "that eighteen centuries have rolled over since the period referred to. On Lebanon the representatives of the once celebrated cedar grove are now but few and dwarfish." That in Virgil's time there must have been some is evident from his frequent mention of them. See Ecl. ii. 3; ix. 9. During the summer

months the flocks were pastured in the high grounds and among the woods, for the sake of coolness and unparched grass. The season in which the events of this Eclogue are supposed to take place is autumn.

2. *Silvestrem Musam*, "a shepherd's song." Cf. *egressus silvis*, Æn. i., introductory lines. *Avena* properly means *an oaten straw*, but it is also used for any pipe, reed, or flageolet. See note on *avena*, Æn. i., at beginning. The epithet *tenuis* applies rather to the *natural slenderness* of the reed, than to meanness and unimportance of subject. The *avena* or *arundo* was of very simple construction at first, but gradually became more complicated. A favourite form of it (the Pandean pipe) was made of several stalks or reeds, differing in length and in the diameter of the bore, fastened together in a frame, and usually cemented with wax, as represented in the accompanying woodcut. *Meditaris*, "practise," "carefully study;" it is equal to the Greek μελετᾶν. The term is particularly appropriate in reference to a shepherd reclining at leisure in solitariness beneath a shady tree, and rather striving to strike out new measures than to play old ones.

3. *Patriæ*, i.e., one's *paternal farm*, one's "home." The condition of the two individuals is well contrasted in these lines; the one is leaving for ever, as he supposes, his beloved home for exile, and is compelled to trudge along beneath a scorching sun; the other, at his ease (*lentus*), and unburdened by toil, reclines peacefully beneath the beech tree, and sings his loves. The repetitions betray great depth of feeling. The verb *fugere* means, to "make away from," whether by choice or compulsion.

5. *Amaryllida*—the Greek accusative. Slaves who were faithful to their masters, and favoured by them, though not allowed to contract a legal marriage, were yet permitted to select female companions, who lived with them as wives. These were called *Contubernales*. Such was Amaryllis. *Doces resonare*, i.e., cause the echo which is common in the woods to repeat the name of your beloved.

6. *Meliboee*— [illegible] name is compounded of μέλει and Βοῦς, and means properly "care taker of oxen," i.e., "herdsman." *Deus* is put for the Master of [illegible]yrus, and is thus applied to Augustus, the benefactor of the poet. Divine honours were not decreed to Augustus for many years after this period; *deus* must therefore have reference to his being the adopted son of the *divus Julius*, who had been enrolled the year before (U.C. 712) among the gods, and be thus applied by anticipation to Octavianus himself; though perhaps lines 43, 44, decide that it applies directly to Augustus. Augustus was paid divine honours in U.C. 725 at Pergamus and other places abroad; but it was not till U.C. 767, after his death, that he was formally deified by the Romans. *Deus* may, however, be used here as in Hor. Sat. ii. 6, 52, *Deos quoniam propius contingis*, to signify those high in state, and of great power, "the great men." Such were often received among the Lares. See Hor. Odes, iv. 5, 34. *Haec otia*, "this ease (security) which I am enjoying." On the plural, see Note, Æn. i. 11.

7. Observe the emphatic use of *ille*, *illius*, *ille*, in this and the following lines; and consult our Abstract of Wagner's Quæstiones Virgilianæ, xxi. 3. *Mihi*, "In my estimation." On the short penult of *illius*, see Note, Æn. i. 17.

8. *Imbuet*, "shall stain with its blood." *Nostris* is used by Tityrus as a mere steward, speaking of things of which he was caretaker, and therefore in some degree interested in common with the owner *Agnus*—Voss says that by the use of *agnus*, the moderate extent of the poet's farm is hinted at; for the very poor, he alleges, were wont to offer a little pig, those in moderate circumstances a lamb, and the rich a calf.

9. *Errare*, "to roam at will," without risk of plunder. *Ludere*, "to play for my own amusement," παίζειν. *Calamo*—See Note 2.

11. *Magis*, "rather." *Usque* means, "all the way," to or from. "For even to such a height does confusion reign throughout the whole country." *Turbatur* is used impersonally. Wagner remarks that *adeo*, *talis*, *tantus*, *tot*, Τόσος, Τοῖος, and such like words, when placed at the beginning of a clause, to connect it to the foregoing, contain the power of the causal particle *nam*, which, however, is easily omitted without detriment to the sense. Thus *tantus* is equal to *nam maximus*, and *tot* to *nam plurimi*. Here, therefore, we must supply a *nam* before *usque adeo*. In such a case as this, the words, *adeo*, *tantus*, &c., usually head the clause; but here *adeo* is *projected* to the beginning of line 12. The confusion referred to is that consequent on the veterans dispossessing the former inhabitants and cultivators.

13. *Ipse* has peculiar force. It is not others only that have suffered, but even *I myself*

am an example of the evil results of this confusion. *Protenus*, i.e., *porro tenus*, πρόσω, is said by the old grammarians to be properly applied to *space*, while *protinus* is used of *time*. But this distinction is not carried out by the authority of ancient MSS and inscriptions.

Æger—"sick at heart," "cast down by my misfortunes," in the loss of my land, and in banishment from my native home. Heyne would understand it of *bodily infirmity;* but this is not to be approved of. He suggests also that *æger* may be equal to *ægre;* but the near position of *vix* renders this objectionable, if indeed it be Latin to use *æger* thus at all.

14. *Hic*, &c. "For here, among the dense hazel bushes, bringing forth twins with many throes, she has left them, alas! the hope of the flock, on the bare rock."

15. *Connixa—Connitor* is perhaps nowhere else used for *enitor*—the former, however, implies a greater degree of difficulty than the latter. *Nuda*, i.e., unstrewn with grass or other bed. *Reliquit*, "has abandoned," because unable to suckle them, or to take them along with her.

16. *Si mens non læva*, "had my mind not been stupid," or "infatuated," "silly." It will have been observed by the student that *lævus* and *sinister* sometimes mean "*propitious*," and sometimes the very opposite, "unpropitious." In Roman augury their primary meaning is the former: and when they are used in the latter sense, it is a mere adopting of the Greek mode of speaking The cause of difference is found in the fact, that while Greeks faced the *north* in taking the omens, Romans turned toward the *south;* then, as favourable tokens came, in the opinions of both nations, from the east, and unfavourable ones from the west, the propitious signs were on the *right hand* to a Greek, but on the *left* to a Roman. When a Roman, therefore, uses *lævus* as "propitious," he speaks *Latino more*, but when "unpropitious," he speaks *Græco more*, as here. The opposite of *lævus* is *dexter*.

17. *De cœlo tactus*—i.e., struck with lightning. *De cœlo tangi* is often found in this sense. The old grammarians hand down that the ancients took as evil omens the blasting of all fruit-bearing trees—injury to the olive denoting a bad crop, and to the oak, exile.

18. This line is looked upon by almost all editors as spurious. It seems a coinage from Ecl. ix. 15; and is a silly iteration and expansion of the preceding line. The repetition of *praedicere*, *praedixit*, of *quercus* and *ilex*, is of itself sufficient, as Spohn remarks, to cast discredit on the whole verse.

19. *Iste*, "*that of yours*," "that deity, the object of *your* especial regard. *Iste* is the pronoun of the *second person*—it has always reference to the person addressed. See our Epitome of Wagner's Quaestiones, (at end of Notes on Æneid) xix.

The MSS. vary between *qui sit* and *quis sit*, not only in this place, but also in many others, both in Virgil, and elsewhere throughout the writings of classical authors; and learned discussions have been engaged in by critics, to arrive at the true difference in meaning between *qui* and *quis* in such phrases. Contending theories may be reduced to three: 1*st*, *Qui* is used before consonants, particularly sibilants, and *quis* before vowels and the letters *t* and *d*. 2d, *Qui* is used in *indirect* interrogations, and *quis* in *direct*. This is Wagner's view, as already given in the Quaestiones, xxii., which see. 3d, *Qui* has always reference to the *nature*, *character*, *qualities*, or *condition* of the object spoken of, while *quis* merely inquires *the name*.

The first of these theories is so unphilosophical, and so little borne out by examples, as to be unworthy of lengthened comment. The second has the weighty name of Wagner as its sponsor. Yet he confines his rule to Virgil; and even in this limited area, he is obliged to except *quis* when at the beginning of a verse, (the principle of which he does not state, for indeed there seems to be none,) and in certain other peculiar cases. Moreover, he alters the reading, in a few instances, to suit his theory. The third view, then, is that which we deem most especially worthy of our notice and confidence. It will be borne out by examples in ninety-nine cases in a hundred, where the one word or other occurs; and it is supported by Zumpt, Madvig, Kritz, Ramshorn, Spohn, Jahn, &c., &c. We, therefore, translate, "What kind of a god, that god of yours is." This is particularly suitable, since, in line 7, Tityrus indicates that the deity he refers to is not one of the old acknowledged gods, but a mortal, whose deeds entitle him to apotheosis (*namque erit ille* MIHI SEMPER *deus*); and since, he shows an unwillingness to state the name of his favourite. See Note Æn. iii. 608; and consult "Scottish Educational and Literary Journal," vol. ii. p. 320. *Da—dare*, was often used by the Latins, as "give" often is with us, for "tell," "declare."

21. With shepherd-like inexperience and simplicity Tityrus digresses into a long palaver about Rome, and shirks the question directly put to him as to *qui deus*.

Huic nostrae—i.e., Mantua, a town three miles distant from Andes, Virgil's native village. Local tradition identifies the modern *Pietola*, on the banks of the Mincius, two miles below Mantua, with the ancient

Andes. Andes was situated on a hill, and Virgil's farm lay on the slope at the base of this; so that the shepherds when driving their flocks for sale to Mantua, which was built farther down in the valley, may be rightly said *depellere.* Some, however, think that *depellere* refers to the weaning, or "driving away" of the young from their dams.

23. The comparison is a natural one for a shepherd. *Similes*—*Similis* is the old form of the accus. plur. of the 3d decl. This *is* form is often used by the poet. See Wagner's learned discussion of the matter in vol. v. of his edition of Virgil, p. 384, sqq.

26. *Viburna*—The *Viburnum* is what is usually called the *way-faring tree*, the *Viburnum Lantana* of Linnaeus. It was a shrub with tough and pliant branches, well adapted for intwining in hedges to firm them, or for binding round faggots. Compare *Laburnum*, and *Alburnum.* The French *viorne* is a corruption of *viburnum.*

27. *Et* is used as expressive of curiosity and wonder. It is sometimes used at the beginning of an interrogation to denote *indignation.* See Æn. iv. 215.

28. *Libertas*, i.e., the desire of liberty. Agricultural servants and shepherds were usually of the class of slaves; but they were able in a few years (five or six) to purchase their freedom if they were frugal and saving. Tityrus, however, according to his own confession, had not been careful when under the influence of his first love Galatea, though the thrifty habits and disposition of Amaryllis induced him to think on liberty and the means of procuring it. *Sera* is equal to *sero*, it is said; but this a clumsy way of getting over the matter. The adjective is much stronger than the adverb in such phrases, for the former is equal to a second assertion; thus, "Liberty *regarded* me with favour, but she *was late* of doing it," while the latter *sero* would be a mere modifying word attached to the verb. *Inertem* is explained by line 33. He means to acknowledge that he was very remiss in not accumulating his *peculium* so as to be able to buy himself off. It cannot refer to the inactivity of old age. *Respexit*—this is equal to the French *regarder*, and our "regard," in a certain sense, as, e.g., "have regard to," in Scripture; "to look upon with favour."

29. *Candidior*—This refers of course to the mixing greyness of old age, as line 47 shows; and there is also an allusion to the custom of slaves cutting off, when manumitted, the beard that had been cultivated in their servile state.

30. *Longo post tempore*—A long time compared to the very short time (five or six years) in which a man might purchase his freedom. The order of the words here adopted is found often even in prose.

31. Observe *postquam* with *habet*, the present. This present expresses the continuance of his love, and of the power of Amaryllis over him. *Habeo* is a verb, especially applicable to the soft bonds of love, and is similar to our phrase, "hold enchained."

33. *Peculi*—this contracted form of the gen. of nouns in *ius, ium*, is that usually adopted by Virgil. It was used till near the end of the reign of Augustus. The *peculium* of a slave was, properly speaking, some part of the flock which his master allowed him to manage for his own advantage, and to enjoy as he liked. Compare the history of Jacob and Laban.

34. *Multa* is often used thus in the sing. with nouns: e.g. Æn. i. 334; Hor. Epode 2, 31, *multa canis;* Ovid, Fast. iv. 772, *multa agna*, &c.

35. *Ingratae*—The poet calls Mantua "*ungrateful*," or thankless, as not returning such a price for his cattle and cheese as to come up to his own expectations, and to enable him to procure for Galatea all the finery she desired. The word *ingratae* is used with a kind of *comic* dissatisfaction and fault-finding. So say the commentators; but we are far from being pleased with this interpretation of *ingratae.* We see no reason for imagining that the shepherd finds fault with Mantua for the price given for his articles, as if his long servitude was owing to that circumstance. On the contrary, Tityrus lays *all the blame* on HIMSELF, as is evidently shown by *inertem*, line 28, *postquam habet (postquam) reliquit*, 31, and *nec spes libertatis, nec cura peculi*, 33. Moreover, *Multa victima* and *(multus) caseus* (of 34) acknowledge that he had abundant *opportunity* of *saving;* for though his profits on each might be small, yet they were frequent; and 36, *non unquam gravis, &c.*, suggests no idea that his *actual income* was *small*, but merely that after the expensive tastes of Galatea were satisfied, little remained to hoard. And farther still, the words *sera* and *longo post tempore* imply that his case is worse than that of others, but at the same time no hint is given that he received a lower price than they. We believe, therefore, that *ingratae* is employed as a *general epithet* of towns, whose coldness of affection, and whose want of feeling to the poor and unfriended stranger, are not only the subject of frequent remark by the Latin poets, but are also proverbial, even in our own days. The city received his rich cheese and paid him for it, but thought of himself no farther, and entertained no feeling of gratitude for the trouble he had taken in preparing it; whereas a country friend would have often complimented him on the fatness

of his beasts, and the richness of his Parmesan. Perhaps *ingratae* is used of Mantua because none of her great men had interfered for Tityrus, as those of Rome had done. Martyn interprets *ingratae*, "unhappy," referring to Ecl. ix. 28, and Æn. vi. 213.

37. The meaning of this passage will be understood by the following paraphrase: "Oh, this explains, Madam Amaryllis, what I often wondered at, viz., why you invoked the gods in sorrowful strains, and for whom it was that you allowed the fruit to hang ungathered, each kind on its own peculiar tree. The secret is, Tityrus was away from home." Observe how much more pointed and spirited the sentence is by the speaker supposing Amaryllis present, and therefore addressing her in the second person. Some editors read Galatea for Amaryllis, on the ground that Mantua and Rome are respectively meant by these names: but this is merely a violent substitution to carry out and render more consistent an absurd allegory, which leads its supporters into endless difficulties and contradictions.

39. *Ipsae* is here opposed to Amaryllis. On the *distinguishing* and *opposing* power of *ipse*, see Epitome of Wagner's Quaest. Virg. xviii. As in pastoral poetry, the feelings of men are wont to be transferred to nature herself, to trees and fountains, so in this place the trees, fountains, and other objects, are said to feel the same longing desire for Tityrus which Amaryllis herself experienced.

Pinus. The Pine-tree (*Pinus Pinea* of Linnaeus) was planted in gardens, not only on account of its fruit and pleasing appearance, but also because it furnished the bees with wax and hive-dross, or *erythace* (ἐρυθακή). It must be remembered that the pine here meant is what is commonly called the stone pine. In the southern parts of Europe and in the Levant, the seeds, which are large and like nuts, are eaten. The Spaniards are particularly fond of them. *Fée, Flore de Virgile*, quoted by Anthon.

Observe that the last syllable of *aberat* is lengthened by the *arsis*, or stress of the voice. This liberty is very often taken by Virgil, and generally on the following principles:—

1st. It occurs most frequently in the 3d foot, and of course in caesura, but also in the 2d, 4th, and 5th, when the arsis is particularly strong. As a general rule, the lengthening of the syllable is the more agreeable, the greater the break between the words, i.e., the greater the punctuation mark following. Æn. i. 308.

2d The *arsis* is often found after short syllables; and in this case long syllables usually follow. Æn. iii 91.

3d. It frequently lengthens a short syllable which follows long ones in the same word: such a word is commonly followed by short syllables. Æn. i. 668.

4th. It rarely lengthens a short syllable terminating in a vowel. Æn. iii. 464.

5th. It never lengthens a short monosyllabic word.

Consult, also, on this subject, Epitome of Wagn. Quaest. Virg. xii., where the case before us is particularly mentioned.

41. *Quid facerem?*—"what was I to do?" asks Tityrus. I must go to Rome, despite the remonstrances of Amaryllis, seeing I had nowhere else such an opportunity of procuring my liberty.

42. *Praesentes* — "propitious," "*present* and willing to help." *Alibi* refers to the matter of the preceding line.

43. *Juvenem*, i.e., Octavianus, who was twenty-two years of age at the distribution of the lands.

44. *Quotannis fumant, &c.*—"in whose honour my altars smoke twelve days in each year," i.e., one day in each month, as was the custom in the case of the Lares, to whom offerings were made on the Kalends, or Nones, or Ides: for Virgil worships Octavianus as a Domesticus Lar. Cf. Hor. Od. iv. 5, 34, *et Laribus tuum miscet numen.* Tityrus set out for Rome in July or August, as we see from the mention of ripe fruit in 39, and this conversation is held in the end of October, as line 82 shows: *fumant* is not, therefore, for *fumabunt*, but is placed in its proper present tense

45. *Responsum*—"the poet keeps up the idea of deity in the oracular complexion given to the reply of Octavianus." So say some of the commentators, but we see no mystery or enigma about the matter requiring a *responsum*. Moreover, did *Lares* give *responsa?* *Primus* is here almost in the sense of *tandem:* after all had discouraged me in my attempt to recover my farm, and when my hope was well nigh exhausted, he was the first (i.e., he at length) to give this reply to my entreaty. The first blink of safety and prosperity was seen through him.

46. *Submittite.* Of the different interpretations proposed for this we prefer that of Jahn, which is adopted by Forbiger, and by Wagner, in his smaller and later edition: they understand it "*de tauris vaccarum gregi ad admissuram submissis.*" *Pueri*, i.e., the master of the flock and his associates. It is therefore used like our term "lads."

47. *Tua* is to be pronounced with emphasis, like *mea* in Ecl. ix. 4. It is to be observed that the characters of master and slave are here confounded, seeing that the fields and flocks belonged to (the *herus*) Virgil, and not to (the slave) Tityrus.

49. *Lavis, palusque obducat.* The poet's

farm was situated, as has been said, at the base of the hill on which Andes stood; and thus, while part of it was stony and wooded, part of it touched on the river Mincius, the floods of which had made some marshy districts, producing the bull-rush, that loves the slime or mud. *Nudus*, "devoid of grass, or other covering," as *nuda silice*, 15.

50. The meaning is—*you* are to live here in security and peace, free from those annoyances which afflict me in my expulsion from my paternal home. Your flocks will graze in safety on healthy pastures—mine will be liable to unwholesome fodder in our successive removals from place to place, and they will incur the risk of contagion from diseased herds. *Fetas* may mean either those goats that *are pregnant*, or those that *have* recently *brought forth* young. It is of little consequence which signification we adopt here, though perhaps line 15 would lead us to decide on the latter, the mind of Melibocus recurring to his poor she-goat which had fallen sick:—in this case *graves* will mean "sickly." *Fetus*, and not *foetus*, is the true form, according to Voss, (Etymol. p. 212,) Kritz, Schneider, &c., because it is the participle of the obsolete verb *feo:* cf. *fecundus*, *fe-lix*

52. *Flumina*—not *different* rivers; but "the streams of the Mincius," as *flumina* is often used by Virgil for one single river, e.g., Æn. xii. 331. Some understand it of the Padus and Mincius; and others again of the streams in the valley; but the Padus was too far off to be visited by the poet with his flocks. The fountains are called *sacred*, as being the abode of certain nymphs. *Opacum frigus*—"The shady cool," or "the cool shade," i.e., the coolness of a shady place. The whole description is intended to contrast strongly the good fortune of Tityrus with the ill luck of Melibocus, by depicting the most delightful charms of country life and rustic scenes as secured to the former and denied to the latter.

54. The order of this very difficult and involved passage is as follows:—*Hinc, ab vicino limite, saepes, quae semper depasta (est) Hyblaeis apibus florem salicti, saepe suadebit tibi levi susurro (apum) inire somnum:* On the one side, that is, on your neighbour's boundary fence, the hedge which is always fed upon as to the flower of the willow [i.e., the willow hedge whose flowers are always fed upon] by Hyblean bees will often invite you to sleep by its soft murmur. That *ab vicino limite* is to be joined to *hinc* as an apposition, and not to *saepes* (see our Note on *huc, caeco lateri*, Æn. ii. 18,) is shown by line 57, *Hinc, sub alta rupe*, which exactly balances the clauses. The sentence, however, is very involved, though our author affords many examples of such intricate syntax, as, e.g., Geo. ii. 227, Æn. viii. 168. *Ab limite*—It is very common in both Greek and Latin writers to find a point in space designated by a word denoting *motion from*, or *separation from that point*, since beginning and extending from a point imply contiguity and contact with that point. Thus *a dextro cornu*, "on the right wing;" ὄπισθεν, "in the rear," behind—literally "from behind." So here *ab limite* means, "on the border or margin of." Moreover, the phrase *quae semper saepes depasta*, is put by attraction for *saepes, quae semper depasta (est)*, and the substantive verb is omitted, though in a relative clause, as is often done in Virgil (see Æn. ii. 545; Ecl. viii. 24; Æn. ix. 675, v. 687). Some critics have hazarded various readings on conjecture, but we think it unnecessary to record their suggestions.

55. *Florem* depends on *depasta*, and is an example of the ACCUSATIVE OF THE REMOTE OBJECT, or the ACCUSATIVE OF REFERENCE OR LIMITATION. The Latin poets, ever fond of imitating the Greeks, and some prose writers who adopt poetical expressions, often use an accus. instead of the "ablative of limiting circumstance" such as *claudus altero pede*. This happens usually after passive verbs, and more especially after Perf. Participles, to denote that *part* of a *whole* to which the statement is limited: thus, *nube candentes humeros amictus; miles fractus membra labore*. The accus. in this construction is also found after neuter verbs and adjectives; as *tremit artus: fagos densas cacumina* (beech trees dense in their topmost boughs) Ecl. ii. 3, which see. Consult Note on Æn. i. 228.

Hyblaeis apibus, the bees of Hybla, a town of Sicily, S. of Mt. Aetna, were famous for their honey, and are here put for bees generally.

Salicti, contracted for *saliceti:* words in *—etum*, of this class, signify "a collection of," as *salicetum*, a collection of *salices*, i.e. a willow-grove. So *arboretum*, *quercetum*, *fruticetum*, &c.

56. The sleep-giving power, which properly belongs to the bees and their buzzing is, by poetic mutation, transferred to the hedge.

57. *Alta sub rupe* is in apposition to *hinc*, as *vicino ab limite* above, 54, to *hinc*. *Frondator*, i.e., the vine dresser. Although the operation of vine pruning was proper to August, yet we are not to conclude from this passage that the Eclogue was written in that particular month; we must fix the date of its composition in a general way in Autumn. *Ad auras*, "touching the earth, and extending upwards towards the higher air and heaven;" *in auras*, "completely off the earth, up in the higher regions of the atmosphere." Such is Wagner's distinction

(see Quaest. Virg. x., and our Note on Æn. ii. 759); which, however, is formed on the vulgar notion and expression, "up in the air," meaning *clean* up into the high regions of the atmosphere. *Ad auras canit*, "sends forth his song on the breeze."

58. *Palumbes* has three forms, either *palumbus*, *palumba*, or that here used, *palumbes—is*. The wood pigeon is the bird intended; and it will, therefore, be at once felt how appropriate the term *gemere* is to the hoarse and melancholy character of its note.

59. *Aeria*—this adj. is a common epithet of trees, and, in fact, of all things which permanently or temporarily tower high into the air. Observe that though *cessabit* has, properly speaking, two subjects, it yet agrees only with the one nearest to it: this takes place even when the metre admits the plural.

60. We have here a comparison from *the impossible:*—as well may you expect stags to take wing and pasture in mid air, and fish to leave the watery deep and feed on vegetables of the land: as well may you look to see the Parthian drinking the waters of the Saône, and the German those of the Tigris, as to find me forgetting my benefactor. In *nudos* we have an example of the *proleptic* use of the adjective, by which a thing is represented as *already done*, though in reality it is to follow as a *consequence* of the action of the verb on which its subst. depends: as "kill a man dead," &c. See Note on Æn. ii. 736.

63. "Sooner shall the Parthian wanderer drink the water of the Saône, or the German that of the Tigris, each having traversed the territories of the other, than," &c. As the Arar (Saône) was not a German, but a Gallic river, while the Tigris was a Parthian stream, fault has been found with this line on the ground that the clauses are not properly balanced. But the difficulty may be easily got rid of, either by the circumstance that the speaker is an illiterate shepherd, not "well up" in geography: or, by the fact, that at the date of the composition of this Eclogue, the Arar was really the boundary of the Roman empire towards Germany: for, though the tribes between the Arar and the Rhine had been subdued by Julius Cæsar, yet it was not till 38 B.C. that the district was finally added to the Roman empire. Critics have created an unnecessary difficulty by interpreting *pererratis* too literally, as if the *entire* territory of each had been passed over.

Germania, i.e., *Germani*, the name of the country being put for that of the people, as is often the case.

64. *Illius*, i.e., Octavianus.

65. The shepherd in his distress exaggerates the misery of his situation, and imagines the very worst kind of exile to the most remote corners of the world. *Alii* and *pars* are often opposed, instead of *alii—alii*, or *pars—pars*.

Sitientes Afros, i.e., the parched Africans; referring to the dryness of the climate, and the want of moisture in the soil.

66. *Oaxem*, (more correctly written Oaxen,) was the name of a small river in Crete, mentioned by no other ancient author except the geographer *Vibius Sequester*. On it was the town Oaxus or Axus. Some commentators have suggested to substitute *Araxes* (a river of Armenia), and others *Oxus* (in Scythia), for the reading in the text, making *cretae* a common noun dependent on *rapidum*, in the sense, "flowing swiftly with its chalky stream," but this is quite uncalled for. The mention of such an insignificant river in a remote district is, certainly, unsuited to the character of a plain Mantuan shepherd; but if the Eclogues of Virgil were cleared of all such improprieties they would be much curtailed from their present length. It has been remarked that the poet here mentions the extreme limits of the empire in different directions—Africa to the W. and S.; Scythia to the E. and N.; Crete to the S.E.; and Britain to the N.W. With line 67 compare Horace, Od. i. 35. 29, *ultimos orbis Britannos:* and Tacitus, Agric. 30, *Britannos terrarum extremos*. As the ocean surrounded the *orbis terrarum*, and as Britain was, in the Roman notion, beyond the ocean, it is said to be *out* of the limits of the world proper. No wonder Britain was thus spoken of, as it was entirely unknown, we may say, to the Romans before the time of Julius Cæsar.

68. *En* is used, as Hand. Tursell. p. 371, shows, to denote any very strong feeling of the mind, as *anxiety*, *grief*, *indignation*, and the like: and thus is it employed here. Translate—"Ah! shall I ever, after a long interval of time, when beholding my paternal fields, and the turf-piled roof of my humble hut—shall I, afterwards, (I say) when beholding this (once) my kingdom, view with astonishment a few scanty ears of grain?" This is the interpretation adopted by Wagner, Forbiger, and other commentators; but to us it is not satisfactory. We object, *first*—That the idea of return from exile only to see a stranger still in possession of one's paternal farm, is not consolatory to him who is being banished, nor is it suitable to the individual case before us, for we can discover no reason why, under these circumstances, Melibœus should *wish* to return at all: *secondly*—That, had a *wish* of evil success to the new possessor been intended to be expressed, we should not have had a future tense and an interro-

gation, but more likely a pres. subj.; or, perhaps, a confident prophecy of failure indicated in no doubtful form: *thirdly*—That the position of the words *mea regna* favours the idea that they are in apposition to *aliquot aristas* rather than to *patrios fines* and *culmen*: *fourthly*—That if Meliboeus were merely foretelling failure to the soldier cultivator, he would not likely give him a long period (*longo post tempore*); a very few years would suffice to oust such a clumsy farmer. We would suggest, therefore, that, as the preceding sentence speaks of banishment, distant and dismal, so, as is natural, this one catches at a faint glimmer of hope that the day may come sooner or later when exile shall be at an end, and when the wanderer will be allowed to return and cultivate once more the fields of which he is now so ruthlessly deprived. The hope, however, is too pleasing and too flattering to be seriously and long entertained, and he accordingly relapses to his former melancholy train of thoughts. "And is it possible that an accursed soldier shall possess these fields so highly cultivated?" In this view translate—"Ah! then, shall I ever, after a long interval, look with admiring delight on my paternal farm, and the turf-piled roof of my humble hut, (and) thereafter [look with admiration] on (even) a few scanty ears of grain (which would be) to me a *kingdom*;" or "my whole kingdom," hinting that his flocks will have been all lost, and if he do return it will be empty-handed. The syntax in these two methods is identical, but the views differ in the object which they seek to obtain. The great difficulty lies in *post* and *aristas*; the former is an adv., modifying *mirabor*, and being merely a repetition of the *post* in line 68, and the latter is an accus. in apposition to *mea regna*.

The common interpretation which makes *aristas* mean *harvests*, (cf. *earing* for *harvest* in our own language,) and *post* a preposition, is not, perhaps to be lightly thrown aside. The woodcut represents the *tugurium*, or hut of the lowest classes of the rural population. The uprights and supports of the roof were of wood, while the covering of the roof was *turf*, *hurdles*, the *bark of trees*, or such like refuse.

71. *Impius* is a term often applied to war, its agents, and its concomitants; but here there is, besides, a reference to the fact that the contest was a *civil* one, and that the soldiers are now, by force, taking possession of property which they know to belong to others. "A ruffian soldier." The ruthless soldier is contrasted with the peaceful, harmless, and just husbandman.

Novale is properly "*lea land*" broken up again, i.e., land which has lain idle for some years, but is at length ploughed again; and so it comes to mean, as here, land *broken up* for the first time. Hence it signifies (though rarely) land of any kind whatever.

72. *Barbarus* is said to have reference to the Gallic and other foreign soldiers which were at this time in the Roman legions: but though this may, of course, be the case, and though such are doubtless *included* in the term, yet we think the consistency of the shepherd is far more decidedly kept up by the application of the epithet to *every* soldier, be he Roman or foreigner; it hints that the Romans even had learned, by their intercourse with barbarians, to be as savage as they, and as little mindful of the ties of kindred and of affection.

73. In the reading of this line MSS. vary between *produxit* and *perduxit*; and, in fact, it matters little which we adopt, as each gives a suitable meaning. The former suggests the *several steps* and *gradual progress* of the struggle, and as it calls up before us the *very first beginnings* and *trivial causes* of the contest, is perhaps the most graphic: while the latter brings forward bluntly the sad termination and fatal results of the war, and compels us to *dwell* on the fearful consummation. In a *moral* point of view the former is to be preferred.

74. This line is ironical: "Oh! by all means, Meliboeus, now is the time for you to engraft your pears, and to plant your vines in due order." On the mode of planting see Geo. ii. 278, on *Quincunx*. The pear is used as a generic term for all kinds of fruit trees.

75. The depth of the shepherd's grief is seen by the repetition of word and idea in this verse, and by the use of *quondam* as opposed to the present command, *ite*, *ite*.

76. *Viridi*—*green*, i.e., overgrown with moss. *Pendere de rupe*; to hang, to be suspended, as it were, while they feed on some precipitous ledge.

79. The *Cytisus* was a whitish shrub—pleasing in taste and flavour, and celebrated for supplying excellent milk. Bees and goats were particularly fond of it.

80. This invitation to a night's lodging is taken from Theocritus, Id. xi. 44 sqq. *Poteras* is not for *posses*, but is used by Tityrus because Meliboeus has already started on his journey. This use of the imperf. indic. is very frequently met with in Latin writers. So Ovid, Met. i. 679, *Hoc mecum poteras considere saxo.* The past tense of the indic in Greek is similarly used.

Hanc noctem, "throughout the whole night," is to be preferred to the various reading *hac nocte.*

82. *Mitia poma*, i.e., ripe and sweet fruit. *Molles castaneæ*—from the mention of the "mellow chestnuts" (so *mollissima vina*, "very *mellow* wines,") Spohn concludes that this Eclogue was written in the autumn, and in October or November, for it was in these months that the Italian chestnut became ripe for use. *Pressi lactis*, i.e., curds: cheese quickly pressed.

83. *Villarum*, "the farm houses." *Culmina*—the roofs, not the chimneys, for such luxuries were rare in Roman houses, and were found only in the most costly. The smoke got egress by a hole in the roof, or by the doors, and window apertures. But houses were very generally warmed, not by hearth fires, but by heated air conveyed in pipes, or by *braziers*, or portable furnaces. In these they burned charcoal or other fuel. The roofs were smoking, as supper was now being prepared.

84. On the *Majores umbras* see Note, Ecl. ii. 67.

ECLOGUE II.

THE Poet having seen a beautiful youth, called Alexander, serving at a banquet in the house of his friend Asinius Pollio, took a fancy to him. It is this boy that is here celebrated under the name of Alexis, Virgil himself being represented by Corydon, and Pollio by Iollas. Pollio was so delighted with the poem that he presented Alexander to Virgil; and the youthful slave, having been carefully instructed by his new master, became afterwards the Grammarian Alexander.

This Eclogue was the earliest of those composed by Virgil; the critics assign it to the year A.U.C. 711 or 712. Theocritus is laid largely under contribution to supply thoughts and expressions; the 3d, 23d, and 11th Idylls are more especially imitated.

1. On the different modes of construing *ardere* see Smith's Latin Dicty The verb is here applied to such pure and enlightened love as Plato, Socrates, and others, entertained for youths of superior mind and winning manners.

Alexim is the reading adopted by the best editors for *Alexin*, the vulgar form. On the authority of the best codices and grammarians it would appear that Virgil never uses *in* in the accus. sing. of proper nouns in *is*, except when necessitated by the metre, as in Ecl. v. 52. See our Epitome of Wagner's Quaest. Virg. iii.

2. *Delicias domini*—"the delight (favourite) of his master" (i.e., the master of Alexis, Iollas). *Nec quid speraret*, &c., "Nor had he any *apparent* ground for hope." Some books read *quod* which would signify, "He had *no ground whatever* for hope," as Wagn. correctly shows.

3. *Tantum*, "only."—Observe *inter* after *venio*, as in Æn. x. 710, *postquam inter retia ventum est.* This line is usually punctuated with a comma after *densas*, and another after *cacumina*, making *umbrosa cacumina* an apposition to *fagos.* But we prefer the reading of Spohn, Forbiger, &c., which omits the commas, and makes *umbrosa cacumina* depend on *densas* as an "accusative of the more remote object," on which see our Note, Ecl., i. 55, or Æn i. 228. Those who admit the commas take *umbrosa cacumina* as an example of "parenthetic apposition," which is equal to another affirmation, and may be explained by supplying a relative pron. and a verb: "the beech trees, *which had* shady tops." Cf. Ecl. ix. 9.

4. *Incondita*—"carelessly composed." The whole line and half express despondency, and consequent remissness. *Studio inani*, i.e., *frustra.*

7. Observe *denique*, which is not here used to denote the last of a series of particulars, nor to signify "in short" or "in fine:" but to express that which happens in the last place, or which is about to come to pass.

8. This and the following lines are meant to express the great eagerness and devotion of Corydon, who braves the noonday heat in search of his favourite, while men and beasts are taking means of escaping from the sun's scorching rays. *Umbras et frigora* is called a hendiadys for *umbras frigidas*; but see our Note on Æn. i. 2.

9. *Lacertos.* This word is sometimes fem. The "green lizard" is said by The-

ocritus (vii. 22) from whom this passage is taken, to mark the noontime by its sleeping in the hedges. This species of lizard is now found only in certain parts of S. Europe. There is also a kind of fish called *lacertus*, or *lacerta*.

10. A woodcut is here introduced of a reaper in the act of cutting down the grain.

This was done sometimes, particularly in Umbria, as among ourselves, by cropping the stalk close to the ground; sometimes again by cutting the straw about middle height; and in the case of a peculiar kind of bearded corn, they shore off the head at the junction with the stalk. "Thestylis (a female slave), bruises (and mixes) together garlic and wild thyme, strong smelling herbs, for the reaper, wearied by the excessive heat." As *rapidity* of motion produces excitement and heat, the adj. *rapidus* is transferred in use from the *cause* to the *effect*, and so is here applied to *aestus*. Hence, too, it is used of the sun, in Geo. i. 92, as if his great heat were connected with the speed of his movement. Heyne.

Serpyllum, ἕρπυλλον, from ἕρπω, to creep, from its *creeping runners*, which send up new stalks. The Roman rustics, as well as the soldiers and sailors, were in the habit of mixing such herbs as those here mentioned with cheese, oil, and vinegar, to make a cooling and refreshing compound; the effect was to stimulate the digestive powers.

12. *Mecum*, i.e., the cicadæ chirruping, and I singing at the same time. The *cicada* is an insect something like a large fly in shape; it emits a clear and piercing sound, and sings in the hottest weather, and most especially during the warmest hour of the day.

14. *Amaryllis*—a female flame. *Menalcas*—a boy loved as Alexis was. On the form *as* in the accus. see our Epitome of Wagn., Quaest. Virg. iii.

17. *Colori* — "complexion." Corydon hints that the only fault of Menalcas (a country bred slave), was his swarthy complexion; and he shows, by the example of the privet and the hyacinth that sometimes the *dark* colour is preferred to the *white*, and that therefore Alexis should not pride himself too much on this slight superiority over Menalcas.

18 The *Ligustrum* is stated by botanists to be the *privet*, and *vaccinium* is said (by Voss and others) to be a corruption of οὐακίνθιον, or οὐακίνιον, the diminutive of οὐάκινθος, which is the Aeolic form of ὑάκινθος.

Cadunt "are allowed to fall neglected." *Leguntur* "are objects of fancy, and are plucked."

19. *Qui sim.* Some copies, but these not the best, read *quis*. The present, however, seems an excellent example to prove the correctness of the distinction between *qui* and *quis*, already laid down in Note on Ecl. i. 19, which see.

In the following lines Corydon sets forth his recommendations: his wealth (19-22); his skill in singing (23, 24); his personal appearance (25-27).

20. *Pecoris* is the gen., though the abl. is often put after the adj. *dives*. *Nivei* is by some joined to *pecoris*, but it is readily seen that it is the *number* of the flocks and not their *colour*, that here forms the recommendation. Besides, *Niveus* is a constant epithet of *lac*.

21. Observe the pronoun *meae* joined to the numeral adj., and acting as a partitive genitive. Wagner. But this would imply that there were other lambs unaccounted for. And as no hint is given how or where the others were disposed, we prefer to take *mille* as an apposition to *agnae*, "my lambs, a thousand in number." Forb.

Anthon remarks that the mention of Sicily in this line refutes the notion that Corydon represents Virgil (see Introductory Remarks) and Alexis the boy Alexander. But we do not see what this has to do with the matter; it is surely quite competent for the poet to lay the scene of his pastoral in Sicily, so famed for pastoral pursuits and pastoral songs, and to introduce Greek names and characters into his composition.

22. *Novum lac* means milk from animals which have recently borne young. *Frigore*—*hieme*.

24. Amphion and Zethus were sons of Jupiter and Antiope; the former cultivated music most successfully, and was said to have built the walls of Thebes by compelling the stones to assume their places to the tunes of his lyre. He is called Dircaeus, i.e., Theban, from Dirce, a Bœotian fountain, near Thebes. Aracynthus was a mountain of Bœotia, on the confines of Attica, so close, indeed, as to be here called

Actaian, i.e., Athenian, from *Acte*, an old name for Attica.

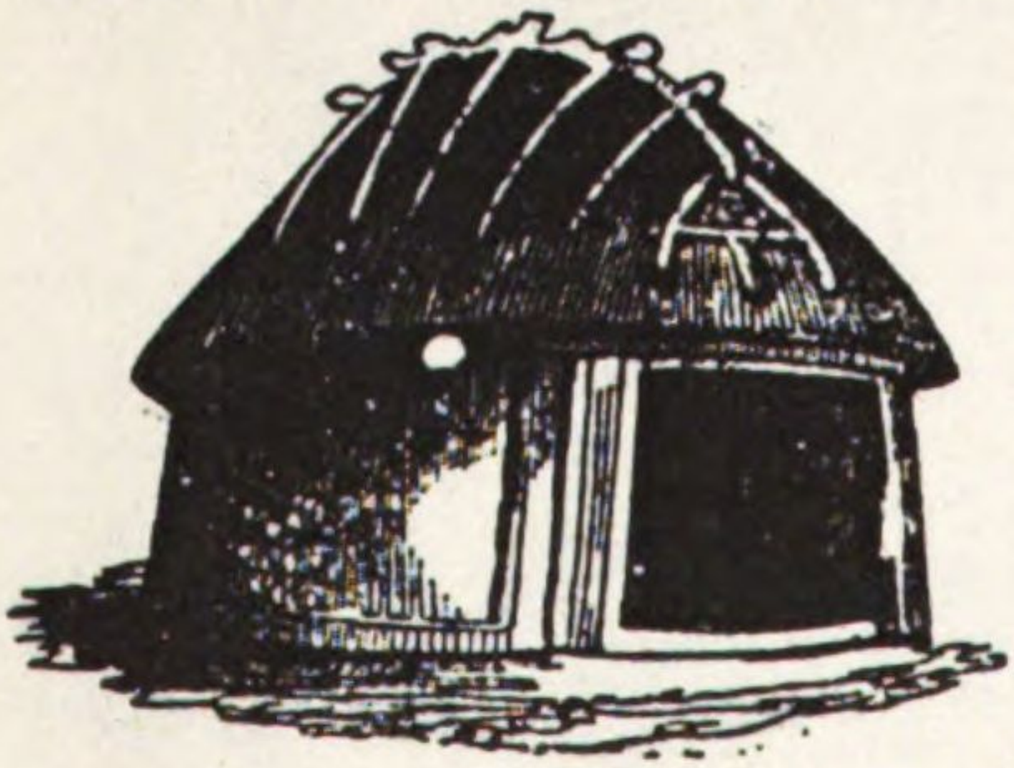
The scansion of this line is peculiar in admitting a *hiatus*, and in terminating with a word of four syllables. But both anomalies are excused on the ground that it is a Greek verse turned into Latin letters, Ἀμφίων Διρκαῖος ἐν Ἀκταίῳ Ἀρακύνθῳ.

25. *Placidum ventis*—"calm by the winds having ceased to blow." *Stare* is often applied to steady and unaltered position. Cf. *maria dant venti placata*, Æn. iii. 69. Daphnis was son of Apollo, and was famed in Sicilian legends as the most handsome of shepherds.

27. *Si* is here in the sense of *quum*, "since"; and of the readings *fallat* and *fallit* the latter is to be preferred, as the idea of *doubt* is foreign to this phrase.

28. *Sordida* is applied to *rura*, only in *comparison* with the town, i.e., he does not mean that the country is in itself *sordidum*, but that it wants the refinement of city elegance.

29. *Casas*—*Casa* was the name for cottages generally, in our fullest extent of that term; but it is particularly applied to that special kind of dwelling which was common in the pastoral ages, and was adopted among the village population. Such was the thatched cottage of Romulus on the Capitoline; and such, too, was the form of hut used by the early inhabitants of Latium, as shown in the following woodcut.



Figere cervos—"to pierce the stags," scil., *jaculo*. Heyne, arguing that hunting is not a pastoral operation, understands *cervos* to mean a kind of forked stake, or *upright*, used in forming the *casa*. But all will readily admit that hunting is a very natural and even necessary part of the shepherd's employment or amusement, (cf. Ecl. iii. 12, 75; Geo. iii. 404); and that Corydon would not be so impolitic as to invite his young friend, by way of coaxing him, to a *laborious task* such as Heyne supposes; and, farther, Corydon speaks of his casa as *already erected*.

30. *Hibisco*—a species of *mallows*. Observe the dative case after *compellere* instead of the accusative with AD. This very often occurs in Virgil after verbs of motion, especially in such phrases as *caelo* for *ad caelum*. Heyne proposed to take *hibisco* as the ablative of the instrument, but the objection to this is, as Voss remarks, that *compellere* never means the same as simple *agere* or *ducere*, but it is always equal to *agere aliquo*, "to drive to some place."

32. On Pan, as the inventor of the Pandean pipe (*fistula*, *syrinx*, or *calamus*,) see Smith's Dicty. of Biog. and Mythol.: and for a woodcut of the pipe itself see Ecl. i. 2.

33. Observe *ovium* repeated after *oves*, and serving for the pronoun *eorum*. Compare the repetition of *Italiam* in Æn. i. 554.

34. *Trivisse labellum calamo*—"to have rubbed your lip with the reed," i.e., to have rubbed your lip along the reeds of the Pandean pipe while you were practising on it. Corydon here praises his own skill in the use of the instrument, and hints at his superiority to his neighbour and rival Amyntas; who, it seems, left no stone unturned to surpass our hero in playing. *Nec poeniteat*—"Let it not be irksome to you." "Be not loth."

37. The *Fistula* was generally made of seven stalks of unequal length and diameter (*disparibus*). But we find one mentioned by Theocritus consisting of *three only*, while *eleven*, *fifteen*, and *twenty-one* are also given; and to Polyphemus Ovid assigns a syrinx of *one hundred* reeds. See Ecl. i. 2, and woodcut there.

Damoetas was a shepherd, and a famous performer on the syrinx, which at his death he left to Corydon.

38. *Secundum*—This means, according to Voss, that the second possessor of the pipe was as good a musician as the first: "when blown by you it will not feel the want of its former owner."

40. Two kids were also to be given by Corydon; their value is enhanced by the fact that they were caught in a valley where the life of the donor was endangered by wild beasts. They were spotted white (*albo*), as kids were said to be for six months after birth. The *etiam nunc* seems to imply that the spots of infancy remained with this particular pair even longer than was usual.

42. *Die*, i.e., *quotidie*. *Siccant*, "drain," "exhaust"; so Horace says, *siccare ubera*, and *siccare calices*.

43. *Orat abducere*, i.e., *orat ut sibi liceat abducere*. The infinitive after verbs of *longing*, *desiring*, *asking*, and such like, usually refers to him who is requested to do something, but here and in Æn. vi. 313, (*orantes transmittere*, i.e., *orantes ut sibi liceat transmittere*), it applies to him who begs to

be *allowed to do something.* Examples of this construction are rare.

44. *Et*, as we have seen in Quaest. Virg. xxxv. sometimes has the effect of *threatening*, as here; so also of expressing *indignation* or *encouragement*, and *anxious inquiry.* All these and other special cases, Hand. Tursell., ii. p. 488, would embrace under one law; That "when any idea or word is to be brought out with particularly strong emphasis, and holds the first place in the sentence, *et* is put before as a kind of *anacrusis.* The word occupies the first place, because it expresses a strong asseveration. *Et* acts merely as the necessary bond of connection. By this means are often introduced words which lend confirmation to a preceding assertion."

Faciet—"she will do it," i.e., she will at last force me to yield. Observe that he does not say *dabo*, which would admit too much willingness on his part, and might give offence to his flame.

Sordent—"are vile in your eyes," "are worthless." So Hor Epist. i. 11, 4.

45. *Ades.* Observe how much additional vividness is added to the sentence by using this word of *instantaneous presence* for *accede*, which would imply gradual progress and delayed arrival.

The poet now promises bouquets of lilies culled by the nymphs themselves as likely to influence the youthful mind of Alexis.

46. *Calathus*, a basket of wicker work, gradually widening upwards, as seen in the accompanying woodcut. It was used as a work, flower, or fruit basket. Nais, a water nymph.

47. *Pallentes violas.* This is said to be our wall flower, which, though yellow to us, would be rather of a pale colour to our more swarthy brethren farther south. *Papavera* — The common red poppy which grows among corn is here meant.

48. *Narcissum* — the "daffodil;" and *anethi*, "dill," a yellow flower, said to be detrimental to the sight, and the physical powers generally.

49. *Casia.* This is not the Eastern and fragrant bark, but a European production, known by the name of *thymelaea*, or "*spurge* flower," or "widow-wall," according to Martyn.

50. *Vaccinia*, "hyacinths;" *calatha*, "marigold," as is supposed; *pingit*, "varies."

51. *Tenera mala* — "Quinces heary with soft down." This fruit is what is called *malum Cydonium*, so named from Cydon or Cydonia, a town of Crete, its native place.

52. *Castaneas nuces*, "chestnuts;" these are extensively used in the S. of Europe by the common people as food, both raw and prepared.

53. *Cerea pruna*—"waxen plums," i.e., like wax in *colour.* Cf. Ovid Met. xiii. 817 *Prunaque non solum nigro liventia succo, Verum etiam generosa novasque imitantia ceras. Honos erit*, &c., i.e., you will regard with admiration and approval this fruit also.

Pruna honos—This hiatus, though in thesis, is excused, as in Æn. i. 405, because of the *pause in the sense*, and the heavy punctuation mark: and, indeed, as has been elsewhere remarked, there are examples where the hiatus is admitted in thesis without any similar pause in the sense, the vowel being shortened but not elided. (See line 65 below; also Ecl. iii. 79.) In other places it is excused when there is a heavy punctuation mark, and a caesura or arsis besides, especially since it is for the most part found in Greek proper names, or in verses made on the Greek model, i.e., verses ending with a four-syllable word, or having a spondaic cadence. Of such there are four kinds: *First*, when the hiatus is admitted in the first place of the *fifth* foot, and in Greek names (Ecl. ii. 24; Æn. i. 617) and even in Latin words (Ecl. vii. 53) *Secondly*, in the first place of the third foot, (Ecl. iii. 6) *Thirdly*, in the first place of the fourth foot (Ecl. vi. 44). *Fourthly*, in the first place of the second foot (Geo i. 4; Æn. iii. 606).

54. *Proxima* seems to mean "next," "nearest," in the basket, as *sic posita* of the following line clearly shows. Voss, however, understands it to signify "next to the laurel in the garden of Corydon." Spohn, "next in degree, in its sweetness of flavour." Wagner would write all superlatives of three syllables with the —*umus* termination, but those with more than three with —*imus.* The *Laurus* is our "*bay tree*," not, laurel. It was brought from Trebizonde to Constantinople (and thence was spread over Europe), about the end of the 16th century.

56. *Rusticus es.* Corydon confesses his "clownishness" and folly in supposing that Alexis can be enticed from the *city* by such gifts. On the repetition of *munere*, *muneribus*, see Note 33 above.

57 Iollas, the master of Alexis, is supposed to be Pollio; see Introduction. *Concedat.* Some books read *concedet*, but it will be readily seen that Corydon has not given up hope of succeeding, and that the subjunc-

tive (of dubiety) is therefore the more appropriate lection The meaning is, "even should you offer gifts which a city lover would delight in, will the rich Iollas be less liberal in his presents?"

58. Corydon here accuses himself of the utmost folly in following a hopeless object to his own hurt, equal to that of the man who would admit a blasting wind to nip his flowers, or a wild boar to pollute his fountains. *Perditus*, scil., *amore*, is equal to *amens*. *Auster*, νότος, the baleful south wind with its *Sirocco* blast.

60. The sense is, "Why do you shun and despise me and the country? Have not the gods selected the country as the place of their habitation, and have not heroes done the same? Let Pallas then inhabit by herself alone the cities which she has taught men to found, but do you conceive an attachment for the country."

63. *Sequitur*. This word is applied in a slightly different sense to the several accusatives which it governs, but still there is the idea of the same earnest pursuit of a desired object. Corydon means to show that in the vehemence of his love, he is simply following the same natural instinct which operates upon all animals. *Lupus ipse*, "the wolf, on his part," or, "the wolf again," λύκος δ' αὖ. On the *cytisus*, see Ecl. i. 78.

65. *O Alexi*. This is *the single example* in Virgil of a hiatus being admitted with an interjection; for *tu, o genitor* in Æn. viii. 72, should be read *tuo*; and *heu, heu* (58 above) is of a somewhat different character.

66. *Adspice*, &c. These words are to be considered as spoken by Corydon, and not by Alexis; and he means by them to show that as formerly during the heat of the day he rested not while men and animals were retiring from the scorching rays of the sun, so now, when they are abandoning their labours entirely, he, unwearied by his incessant toils, continues still to press on to his desired object. All get rest—his love allows no rest to him.

Suspensa jugo aratra. Heyne interprets, "the plough hung upon the yoke, with the share inverted, so that it might not cut the earth;" he thus makes *suspensa jugo*=*suspensa ex jugo*. But Voss, Wagner, and Forb. prefer to take *jugo* as governed by *referunt*, and *suspensa* as meaning "slightly raised from the ground." "The steers bring home upon the yoke (or by the yoke) the plough, slightly elevated above the ground." For this sense of *suspendere* they quote the phrases *suspendere gressum : suspenso gradu ire*. We confess we are not satisfied with either of these explanations, but we are not in a position to offer a better *with confidence*.

67. *Sol duplicat umbras*. Palladius says that during the longest days, at the eleventh hour (5 o'clock p.m.) the shade cast by a body is *twice* as long as it is at the tenth (4 o'clock), or nearly so at least. The rustics used thus to count the hour, for at the tenth hour they had 12 feet shadow, and at the eleventh 23.

70. *Semiputata*—"half pruned." In his distraction of love, Corydon neglects his necessary labours. Forbiger alleges that this is the only place where the adj. *semiputatus* is found. Vines were pruned twice in the year, before the vernal equinox, and again after the Ides of October.

In ulmo. Elms and poplars were the favourite trees for training vines upon; and the pruning required to be performed not only to the vine, but also to its support.

71. *Aliquid saltem*, i.e., *quantumvis exiguum*—"Something at least," "anything, however small;" any basket or other small implement such as is required about a farm.

Quorum. Note the peculiarity of this relative, which is in the plur., while its antecedent *aliquid* is in the singular. *Aliquid*, being a partitive word, *implies* a plural, and this is therefore another instance of the *synesis*, or *ad intellectum* construction, the poet making the relative agree with the *idea of plurality*, uppermost in his own mind, instead of putting it in the gender and number required by strict grammatical rule. We have two examples similar to this in Æn. xi. 81, *Manus quos*, and 172, *tropaea quos*, on which see Notes. See also Æn. i. 70; *fides* and *quem*, Æn. iv. 597. Some explain these phrases by putting in *eorum* or *ejus*, but such expletives are unnecessary. Certain editors punctuate after *saltem*, so as to join *potius* to the next clause, but this is not to be approved of.

72. *Detexere*—"to finish the weaving, (plaiting) of." *Molli*—"pliant."

73. *Alium* Alexin, i.e., another boy equally beautiful as Alexis, implying that there are many such. *Alter* in such a phrase means *equal*; *alius* means *like, similar*. So in Æn. vi. 89, our poet says *alius Achilles*.

ECLOGUE III.

This Eclogue was written, according to the critics, in the beginning of the summer of A.U.C. 71[illegible]; it is formed on the model of Theocritus, Idyll. iv. and v. Two shepherds, Menalcas and Damoetas, contend, after the manner of Sicilian and Arcadian swains, about their excellence in the poetic art, Palaemon being appointed umpire. The object of the Eclogue is to exalt Virgil's friend, Pollio, as a good poet, and as the patron of good poets, and to satirise the worthless pretenders, Bavius and Maevius, the detractors of Virgil.

The poet has chosen the *Amoebaean* (i.e., "Responding") couplet as best suited to his purpose; because (1.), by this means *two* are made to speak, and Virgil's individuality is the better concealed; (2.) Our author is better able to attack with vehemence his detractors, since he speaks *by others;* and (3.), in *Amoebaean* verse, it is not necessary to adhere closely to the same subject, but the rival poets may vary their discourse and its topic indefinitely: thus it is competent for Virgil not only to expose the insipidities of Maevius and Bavius, but also to extol the merits of Pollio.

The rules of Amoebaean verse were—*First*, that the respondent should reply in the same verse and metre as his rival; and *Secondly*, that he should say something either the contrary of his predecessor's statement, or more pretty, or what should in some way surpass it. Such *improvisatori* are still men of note in Italy. See "The Improvisatore," by Hans Christian Andersen.

1. *Cujum.* This adj. *cujus,—a,—um*, used for the gen. of the pron. *qui, quae, quod*, had become obsolete in Virgil's time, and was employed principally and almost solely by the lower orders and the rural population. *An* expresses considerable doubt,—"It is not that of Meliboeus, is it?"

2. Aegon was a shepherd, and Damoetas seems to have been, not a slave, but a friend to whom Aegon had for a short time entrusted his flock.

3. *Infelix*—"luckless flock." *Ipse*, Aegon himself; Neaera, his flame.

4. *Fovet*—"fondles," "caresses." *Ac* is used for the more common, but less emphatic *atque*. This conjunction (*ac*) has been banished from the light and trivial Eclogue, and figures only in what is staid and sedate. In the Bucolics *ac* is found only twice, here and at iv. 9. See our Epitome of Wagner's Quaest. Virg. xxxv. 4.

5. *Alienis* is used, because Damoetas was not the owner of the sheep, nor had he that interest in them which even a regular servant would have had. *Hic* puts the substitute, Damoetas, strongly in contrast with the proprietor, Aegon. The cut represents a shepherd with his goats, dog, and hut.

6. *Sucus* is most properly spelled with one *c*, as being derived from *Sugere*. Note the hiatus, *pecori et*, and see Note Ecl. ii. 53. The hiatus is admitted in the dat. sing. of the 3d Decl. in Geo. i. 4; iii. 155; Æn. iii. 74, &c.

7. Damoetas replies to the insults of Menalcas, by hinting at certain breaches of morality which the latter was guilty of; and by reminding him that "people who live in glass houses should not throw stones."

Viris is emphatic,—"to *men*," and not effeminate scamps like you. The plural of nouns is often used to denote him who is *of the number*, or in the condition of those who are called by that particular name. Wagn. Cf. Æn. iii. 488; vii. 359.

8. The verb (probably *corruperit*) to which *qui* is subject, is intentionally omitted, the unwillingness on the part of Damoetas to express the full enormity of the offence making the sting of the taunt still more keen and galling.

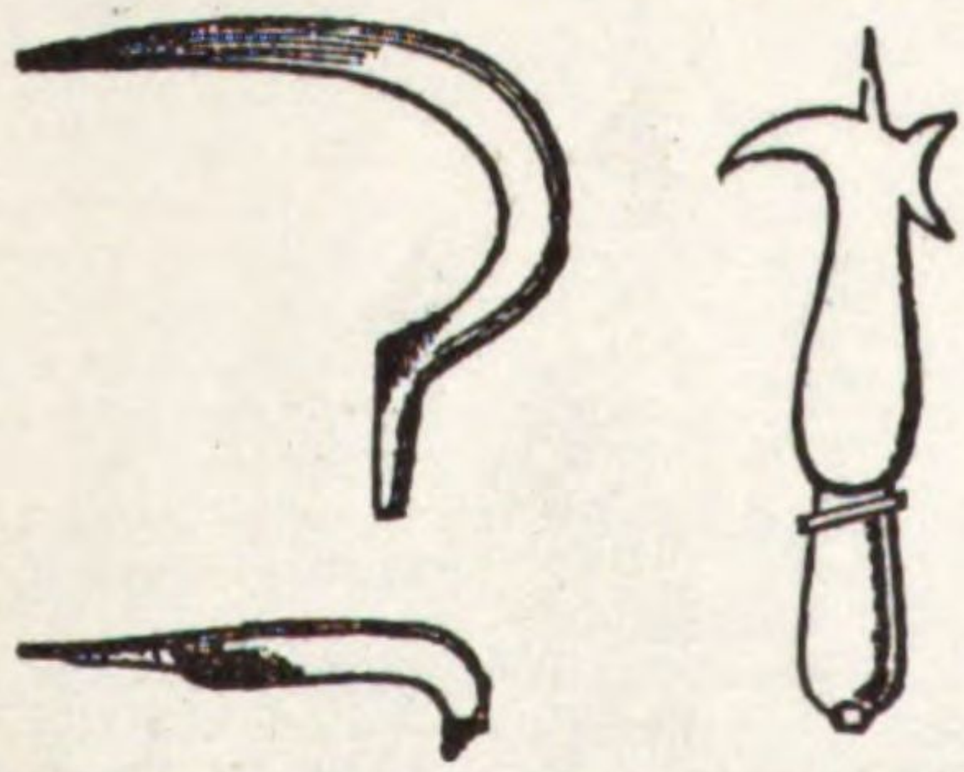
Wagner interprets *transversa tuentibus*, "looking away." When we consider, however, (1), the peculiar propensity of he-goats, (2), the literal meaning of *transversa*, "aslant," "askance;" and (3), the circumstance that *transversa* is the plur. number, and not the adverb *transverse*, which we might expect, we seem to be confined to the translation "the very he-goats looked askance:" "When the very he-goats (were ashamed to look straight and steadily at

you, and in consequence) cast stolen glances askance," (for they did not like to be deprived of the sight altogether). Observe the peculiar force of *transversa (sidelong glances)* as opposed to *transverse*, which would imply merely the *manner* of looking, without any reference to repetition or the number of looks.

9. *Sacello*, i.e., a cave sacred to the Nymphs as their shrine. See Æn. i. 168. *Faciles*, We use "easy" in a similar sense, "not strict in morality." But see Geo. iv. 535.

10. Menalcas replies in that common ironical form of attributing to himself a crime which the other has committed: "Oh! that was just at the time, I suppose, when they (the Nymphs) saw me hacking the grove of Micon," &c. By *arbustum* would seem to be meant the trees on which the vines were trained, so that the full-grown vines would be injured at the same time. The malice of Damoetas is farther shown by his cutting the smaller and younger ones also, (the *novellas*.) On *Tum* and *Tunc*, see our Epitome of Wagner's Quaest. Virg. xxv.

11. The *Falx* was of different shapes, according to the purposes for which it was intended. The first figure in the woodcut represents the *corn sickle;* the second the common *hedge-bill*, or *bill-hook*, for trees and hedges; the third, the *vine-dresser's pruning hook*, which was the most complicated of all. Vine pruning was a *nice* operation, and required a perfect and multiform instrument on account of the different positions into which a vine shoot might throw itself or be trained. Hence this last form of the *falx* exhibits many edges; that "immediately above the handle was termed *culter*, the coulter; the curved one beyond, *sinus*, the bend or hollow; the edge between the hollow and the point, *scalprum*, the knife; the hook itself, *rostrum*, the beak; the projecting spike beyond, *mucro* the point; and the lunated edge at the back, *securis*, the axe." Rich. The *malice* of the man is transferred to the knife (*mala falce*).



12. Damoetas does not stay to contradict the statement of Menalcas, but goes on to bring an accusation of a similar character against him, in that he broke the bow (*arcum*, see Æn. v. 501,) and arrows (*calamos*, which the shepherds used in hunting, or in defending their flocks) of Daphnis out of envy.

13. Observe *quae* in the neut. gender, though its antecedents *arcum* and *calamos* are both masc: The translation, "which things" will readily suggest the explanation of the irregularity. *Puero*, i.e., Daphnis. *Et*, "both." *Perverse*, "malignant," "unnatural," i.e., turned out of the common way.

15. *Aliqua*, scil., *via* or *ratione*, as is vulgarly said. But caution should be observed in filling out phrases *apparently* defective; and in this case such an expletive is unnecessary, since, as is well known, in Greek and Latin fem. adjectives are constantly used for substantives denoting *way* or *manner*.

16. *Quid domini faciant*, &c. According to Spohn and Voss, the meaning is, "when this thieving hireling dares to utter such things against me, what will not his master, my rival for the charms of Neaera, do?" Wagner interprets, "when thieving slaves attempt such barefaced robberies upon others, what are their own masters to expect, whose property is more in their power?" From this Forbiger disagrees in two respects, *First*, in taking *domini* as "*owners of flocks and farms*," and not of *slaves;* and *Secondly*, in considering *fures* as *thieves* in general, not "thieving hirelings." *Fures* is certainly often put for *slaves*, but we have supposed, in Note on line 2 above, that Damoetas was *not* a slave. The meaning would then be, "what are the owners of flocks to do, when thievish men make such daring robberies," i.e., what are the possessors of property to do, if they are not safe even from their neighbours, possessors like themselves?"

17. *Non* is stronger in this kind of interrogation than *nonne*. *Lycisca*, the name of the watch-dog

19. *Ille*—"*that* fellow," strongly calling attention to him. Tityrus was the slave of Damon, or at least a person in charge of his flock. *Coge pecus*, "collect your flock," (which had been straggling, it seems,) and thus have it all under your eye. "And when I cried out, Where is that scoundrel taking himself off to? Tityrus collect your flock; you skulked behind the reeds," (properly, the "forest of reeds," or "reed grove.")

21. The first part of the reply is suppressed. It would be something like this: "Don't accuse me of theft; I was merely taking my own—for why did he not pay me." &c.

22. On *fistula*, see Ecl. i. 2, and ii. 37.

Fistula meruisset carminibus, i.e., "my song, in which I accompanied myself with the *fistula*." They were wont to play on the fistula between the several parts or stanzas of the song. The phrase is similar, therefore, to that in Ecl. viii. 21, (where see Note). *Incipe Maenalios mecum, mea tibia, versus.* Spohn.

23. *Si nescis*, "If you don't really know it, (I must tell you) that goat was mine." How similar is our own phrase!

24. *Reddere posse negabat*, "He said he could not pay it to me," for if he had, it would have been a *public* acknowledgement that he was defeated. The *private* confession was a sufficient humiliation.

25. *Cantando tu illum* (*vicisse te ais*, or *vicisti*, taken from the preceding *victus*) "*you* conquer *him* in singing, forsooth!" "Now (just tell me) had you ever in your possession a pipe cemented with wax? Were not you wont, you *ignoramus*, standing in the cross-ways, shockingly to murder a wretched tune on a squeaking straw?"

27. *Stridenti* is here in an adjectival and not in a participial sense, and therefore terminates in *i*, not *e*; it is equal to *stridula*, that is, it means that the *general character* of the straw is *squeaky*, and not that the *stipula* was in the *act of squeaking* just then. *Stipula* is used with *contempt*, meaning a *fistula* of only one stalk, as compared with the Pandean pipe, composed of many. See Ecl. i. 2.

Disperdere means to scatter and mangle an object in such a way that it shall not be known, or that none of it shall be left; "shockingly to murder" the tune, as we say.

Miserum Spohn is inclined to take as equal to *infelix*, "*luckless*," "unfortunate" in having so bad a performer, and not as meaning "wretchedly bad" in itself. But we submit that very much of the *point* is lost if we suppose the tune a *good one;* and moreover the poet is made inconsistent with himself; whereas the taunt is rendered much more severe by stating that the would-be musician knows *nothing but* wretched tunes, and that he "*murders*" even these; and besides, the term *indoctus* used in the preceding line, would imply that *good tunes* were unknown to this cross-roads performer

28. *Vicissim*, "in turn," meaning here *amoebaean* verse, as we see; but in Ecl. v. 50, the same word means simply *one coming after the other*, without any restriction such as amoebaean verse imposed. See introductory remarks to this Eclogue.

29. *Vitula*, i.e., *juvenca*, as the next line shows. So *puer* for *juvenis;* and *virgo* for *matrona*. The *vitulus* or *vitula* was a young animal of the ox breed, still under a year old; after a year the term *juvencus* or *juvenca* was employed.

Ne forte recuses, i.e., to prevent the chance of your refusing the contest on any excuse as to the smallness and worthlessness of the stake.

30. *Binos fetus*—it is a great rarity among cattle to have twins, and therefore the stake was the more valuable. *Deponere* or *ponere*, "put down," to "stake." So *καταθίναι*, or *ἱριδιν* (Theocr. v. 24).

32. *Tecum*—"like you," "as you do." In the next line, *injusta* (*harsh, severe, unreasonable,*) is to be predicated of *pater* as well as of *noverca*.

34. *Bisque*, i.e., once in the morning, and again in the evening. *Que* is here an *expletive*, and when as such it connects sentences, it is equal to *et praeterea*, *et sic*, or *et ita*; when it couples single words, it is equal to *id est*.

Alter—"one or other of them."

35. *Id quod*—"a stake which;" this is in apposition to *pocula*. *Id* is rather superfluous here.

36. *Insanire*—"to play the fool," the speaker hinting that he himself is sure to come off victorious.

Pocula is in the plural, because two cups are doubtless meant, it being a customary thing for such drinking vessels to go in pairs, one to be used for the water, and another for the wine. The pair here spoken of were of beech, as suited the poverty of the owner; and were ornamented with raised work to enhance their value. Who Alcimedon was is not known; the name is probably *coined* for the occasion.

38. *Lenta*, &c.—"To which (cups) a pliant vine being superadded by the easily moving lathe, clothes (with its foliage) the clustering berries, put forth everywhere in profusion by the pale ivy" The meaning is, that on each cup there was *carved in relief* a vine entwining its branches with an ivy, and covering with its foliage the ivy berries which grew in rich profusion. The epithet *pallens* means, as Martyn thinks, the yellow-berried ivy, used for garlands to crown poets, &c., the edges of whose leaves are almost a white colour.

40. *In medio*—an open space over which the ivy and vine do not creep, is left on the cup for the two figures here mentioned. Conon was a famous mathematician and astronomer about the time of Ptolemy Philadelphus: he was the intimate friend of Archimedes, who often makes mention of him. *Quis fuit alter*—most probably Eudoxus of Cnidus, the astronomer, who lived about 366 B.C.

41. *Radio*—the geometrician's rod, with which he traced figures on the sand-covered table. Observe the construction

descripsit orbem, quae tempora, &c., i.e., the change of object from a simple accus. to an indefinite clause. The device of the reaper and ploughman was entirely suitable for the cups of such an owner. The bending attitude of the ploughman gives rise to the epithet *curvus*,—

"Incumbent o'er the shining share."—
THOMSON.

45. Damoetas boasts that *he* possesses two cups also, the work of the same artist; they, however, are ornamented with the *acanthus* leaves, which surround and embrace the handles. There were two kinds of acanthus, the prickly and the smooth; the latter seems to be here meant. "It grows to about two feet in height, and is covered from the middle of the stem to the top with fine large white flowers, slightly tinged with yellow. The leaves are large, soft, deeply cut, hairy, and shining, and surround the lower part only of the stalk." *Circum* is an adverb.

Ansa is used in a great many senses, like our own word "handle," but here to such a *handle* as is represented in the illustration.

46. *Orphea*, &c. This has reference to the well-known fable, that Orpheus drew after him the woods by the power of his music.

48. *Si spectas*, &c.—"If you look to (i.e., reflect on the value of) the heifer, you have no ground for praising your cups," in comparison to her.

49. *Numquam effugies hodie*. These words are uttered by Menalcas on the supposition that Damoetas, by undervaluing the cups, wishes to avoid the contest. Observe *nunquam* used for *non*, but with a much stronger force. You will on *no pretence whatever*. *Never* is vulgarly used in this sense. See Æn. ii. 670. *Nunquam omnes hodie moriemur inulti.*

Quocunque—"on whatever stake you please;" only, he adds, let an umpire be appointed, "even him who comes, lo! it is Palaemon." *Ecce* (compounded of *en* and *ce*. See Hand, Tursell. ii. p. 343 sqq.) does not require to have a punctuation mark before and after it, as some editors point.

52. *Si quid habes*—"if you have a song in you." *Nec fugio quemquam*, i.e., I do not shun a contest either with you or any one else.

53. *Vicine Palaemon*. Damoetas "speaks fair" to Palaemon, to enlist his favour. Cf. Ter. Heaut. i. 1, 5, *vicinitas Quod ego in propinqua parte amicitiae puto.*

54. *Res non est parva*—"The reward of victory (i.e., the *vitula*) is by no means small." Damoetas must here have pointed to the heifer, for Palaemon could not otherwise have understood what the *res* was, as he shows he does in 109.

55. *Dicite*, i.e., *canite*, for *dicere* is often used in this sense.

Quandoquidem consedimus. "Now that we have sat down (are seated) on the soft grass."

56. Cf. Bion, Idyll. vi. 17. ἴαρι πάντα κύει, πάντ' ἴαρος ἀδία βλαστεῖ. Observe *arbos*, the antique form.

59. *Alternis*, i.e., in amoebaean verses. See Note on *vicissim*, line 28. With *amant alterna Camenae*, comp. Hom. Il. i. 604; and Odyss. xxiv. 60.

Camenae (or Camoenae) *quasi Canenae*, from *canere*, *m* and *n* being exchanged as frequently. So say Servius, Festus, &c. Doederlein thinks it is derived by Syncope from *canimoenae (canere)*, as *amoenus* from *animoenus* And Voss thinks it syncopated from *carmenae*.

60. The praises of Jove were a favourite subject for the ancients. See the Phaenomena of Aratus at beginning. Theocr. v. 80-83, and xvii. 1; also, Pind. Nem. ii. at beginning.—Heyne. See also Ovid Met x. 148. Observe *ab* and not *a* before Jove, and see Epitome of Wagn. Quaest. Virg. i.

Some commentators think they discover in these lines the germs of certain subtle stoical doctrines as to the nature of the Deity and the *mundus*, but we consider such philosophical abstruseness altogether foreign to the nature of a light and playful Idyll such as this, and incompatible with the character of an ignorant shepherd; and we believe, therefore, that the meaning simply is, that in nature there are proofs of a superintending power; that as that power seems to take especial pleasure in manifesting himself in rural objects, so he will not disregard the song of a humble rustic.

62. *Et me Phoebus amat*—As Damoetas had said nothing of Phoebus loving *him*, we cannot suppose that *et* is meant to imply that Menalcas so understood his rival. *Et me* is therefore to be translated: "*and me, on my part*;" or "well, (if Jove loves you,) Phoebus favours me." We ought not to say "*me also*," unless, indeed, we consider that the phrase is a shortened one for "*Et me Dii curant, nam Phoebus (me) amat*;" "I also am not neglected by the gods, for Phoebus favours and helps me". This gains confirmation from the parallel passage of Theocritus, v. 80, which see.

Sua munera—"his favourite gifts;" the laurel, on account of Daphne, and the hyacinth, on account of Hyacinthus. Daphne, the daughter of Peneus, was beloved by Apollo, and was metamorphosed into a laurel, the change being made at her own request. Hyacinthus was a beautiful boy, of whom Zephyrus and Apollo were at the same time enamoured: he was slain by a quoit, and from his blood the flower hyacinth was said to have sprung. See Classical Dicty.

64. This and the next nine couplets of an amatory strain are not supposed to refer to the love affairs of the rivals themselves; but they are fictions, either invented for the occasion, or borrowed from some unknown source. *Malo petit*—The apple was sacred to Venus, and consequently had much to do with love matters. To present an apple to one was a mark of affection; so, also, to partake of an apple with a person, or to strike him with it.

65. *Ante*, i.e., before she be concealed by the shrubbery.

66. As Damoetas had boasted of a lady love, so Menalcas, to outstrip him, claims the affection of two loves: the boy Amyntas, and the girl Delia. *Meus ignis*—"my flame."

Sese offert ultro—This is again to outdo Damoetas, who spoke of Galatea *running away*, though she, nevertheless, gave him an opportunity of knowing her whereabouts. So, in the next line, he hints that Delia's visits to his hut are so frequent, as that she is now quite well known to his dogs, as is Amyntas also.

68. Damoetas, to exalt Galatea, calls her Venus. *Ipse*—"with my own hand." See Wagn. Quæst. Virg. xviii. *Aeriae*—"high building." *Congessere*—"made their nests." The *palumbes* were sacred to Venus: the word is usually masc., except with the poets.

71. *Aurea mala*—These are the common apple, but choice specimens, selected with care. They were not *quinces*, for these grow in gardens, and on low trees They were not *citrons*, which were of Median growth, and not to be found wild in Italy. Oranges were not known to the ancients. Besides, the passage of Theocritus, which is here imitated, has μῆλα only, without ad adj. *Aurea* is therefore merely ornative.

Altera, scil. *decem*.

73. *Referatis*. Ye winds, bear part of these her sweet words to the gods, i.e., her words were so delightful as to be suited for the ears of the gods.

74. *Ipse* is *strongly restrictive*, applying to something looked at by itself. The meaning is—as far as your mind is concerned, I know I am loved by you; but I fail to discover that *practical* proof of affection which I desire, for you *can* be without me—you can go away and hunt, and allow me to remain and watch the nets and prey. The person who thus abode by the nets was called λινόπτης in Greek.

76. On one's birth-day it was lawful to indulge the *genius* and the passions; but the ambarvalia to which he invites Iollas was a sacred and pure festival;—to pollute it was unholy. In the private ambarvalia here spoken of, the victim was led three times round the fields before the sickle was put into the crops, the husbandmen and their servants following with dancing and singing, and the offering of libations in honour of Ceres, Bacchus, the Lares, or some rural deities. See Ramsay's, or other Text Book of Antiquities.

77. Observe *faciam* in the sense of "offer sacrifice." So ἴρδειν, and ῥίζειν are used, *par excellence*, in Greek.

78. Since in amoebaean verse the responding couplet must be somewhat similar (see introductory remarks) to the preceding couplet, Menalcas here speaks, not in his own name, but for Iollas.

79. *Longum vale*, "a long-drawn farewell," referring to the tone in which it was uttered, and not to apprehensions as to the duration of his absence, though *longum vale* may bear this meaning. On the shortening of the final syllable of the first *vale*, and on the hiatus, see Ecl. ii. 53, Note.

80. *Triste lupus stabulis*. This construction is very common in Greek, as the Homeric οὐκ ἀγαθὸν πολυκοιρανίη will remind all. Virgil's *varium et mutabile semper femina*, and his *nec sopor illud erat* are *similar*, but not exactly the same. These, however, are not violations of the rule that "an adjective agrees with its substantive," but the neut. adj. is used as a substantive in apposition. Such phrases are common in all languages, and it will readily be perceived that much force is lent to the expression, by adopting the apparent anomaly.

Tristis, like our "*sad*," or "sorry," is often employed to mean "noxious," "detrimental," "bad."

82. Observe *dulce humor*, and see foregoing note.

Depulsis—"weaned," i.e., driven from the milk and from the dam. *Arbutus*—Called the "wild strawberry" by some. Its fruit is like the strawberry. On *feto*, see Note, Ecl. i. 50.

84. Pollio, i.e., *Asinius Pollio*, the statesman, orator, and poet, the patron of Horace and Virgil. For *est*, some books read *sit*, but *quamvis*, though joined to the subj. mood by Cicero, is frequently found with the indic. in other writers of the Augustan age.

85. *Pierides*—The Muses were so called from Pieria, a district of Macedonia, near Mt. Olympus, where (Hesiod, Theog. 53) they were brought forth by Mnemosyne, and where they first received divine honours.

Pascite vitulam lectori, i.e., prepare a heifer, to be sacrificed in honour of the safe return of Pollio from his Dalmatic campaign.

86. *Nova*—"new," "strange," "extraordinary," "unrivalled," i.e., such as we have not known before. Voss and Wagner interpret *nova carmina* as those in which *new subjects* are handled.

88. *Qui te, &c.*—This line may be interpreted in two ways: first, as referring to the general happiness and prosperity of Pollio, which the next verse more particularly sets forth: secondly, as applying solely to poetic inspiration and success.

90. This is, of course, said in contrast to the speech of Damoetas, and means, "let him who has so little taste as to admire the poetry of Bavius, be condemned to listen to a Maevius." These two individuals were obscure and absurd poets, who showed their enmity to Horace, Virgil, Pollio, &c.

91. *Jungere vulpes*—"to yoke foxes to the plough," and *mulgere hircos*—"to milk he-goats," were proverbial expressions to denote any very foolish thing, and are here put in opposition to the good luck and prosperity indicated in line 89. The proverbs are borrowed from the Greek.

92. The following couplets are sung at random, and have no connection with the foregoing parts.

94. *Parcite procedere*, i.e., *cavete ne procedatis*. As Damoetas warns the *youths* of danger, so, in reply, Menalcas guards his *sheep* against the risk of approaching too near the mouldering and undermined brink of the river.

96. *Reice*, contracted for *rejice*, as *eicit* for *ejicit*. This synaeresis is less offensive when we remember that the ancients wrote these compounds of *jacere* with one *i*. Voss thinks that *rejicere* is used because the *crook* was flung at the sheep to *drive* them back. But this is *nimia subtilitas*.

98. *Praeceperit*—"shall have anticipated," i.e., *dried up* the dregs before the shepherd milk his flock.

102. Menalcas, in reply to Damoetas, alleges that his flock too are becoming lean, but as it cannot be love that is the cause with *lambs*, he hints that an evil eye has "blinked" them.

105. The contest concludes by two enigmas, the interpretation of which has given great trouble to the learned. The first is said, on the evidence of Asconius Pedianus, and Cornificius (who had it from Virgil himself,) quoted by Servius and Philargyrius, to mean the grave of a certain Mantuan, called COELIUS, who, after squandering all his property, reserved to himself only the spot where he was to be buried. This, it seems, was not more than three ells. The whole point of the enigma turns on the identity in form of the gen. of *coelum*, "heaven," and the contracted form of the genitive of Coelius, which is *Coeli*. The joke was likely a common one in Mantua at the time. This explanation will, for many reasons, recommend itself to our favour. Of the "thousand and one" others, it is unnecessary to speak at length. Some say the grotto of Posilipo, near Naples; others, a well at Syene; others, any deep well whence only three ells of the sky could be seen; others, a Sicilian cave; others, a pit in the heart of Rome, called Mundus; others, a gold mine; but we need not proceed.

Observe that *quam* is omitted after *amplius*.

106. *Inscripti nomina*—A beautiful boy, Hyacinthus, having been accidentally slain by Apollo, was by that deity turned into a hyacinth, on which the letters AI were inscribed as the permanent emblems of the god's lamentation. From the blood of Ajax, too, when he had slain himself, the same flower sprung up: hence, as both were the sons of kings, we have them called princes, *regum*. Thus Αἰ is the interjection, and also forms the two first letters of the name Αἴας. On the syntax of this "accusative of reference or limitation," see Notes on Ecl. i. 55, and Æn. i. 228. Remark, however, that in this case the *passive participle* is used, in a *middle sense*, [of a person (or thing) who has *done something* to *himself*,] as an active verb with an accusative; "having inscribed themselves with the names of princes."

109. This and the next line have caused much disputation among learned men; but we need not follow out their verbose explanations. The simple meaning seems to be, "Thou, Menalcas, art not only worthy of the heifer as thy reward, but he, Damoetas, deserves to retain it as his property for his superior skill."

110. This line seems hopelessly without sense or connection, and many attempts have been made to give it some appearance of meaning. With the reading *aut, aut*, the interpretation of Servius is in our opinion to be preferred: "Both you are worthy of the heifer, and he—and [all persons similarly situated] every one who shall either fear sweet love [like Damoetas, see lines 64, 68, 72, 76], or experience bitter love" [like Menalcas, see lines 66, 70, 74, 78, 106]. Wagner reads *haud—aut*; and Forbiger (from a conjecture of Graser's),

Haud—Haud; but both these modes afford a very harsh meaning, and fail to establish a direct connection with the foregoing clauses. Heyne considers the lines spurious, and would delete them altogether.

111. *Claudite* may either be taken literally, as applied to the closing of the sluices, to prevent further irrigation, or it may be used figuratively, signifying to stop the fountains of song.

ECLOGUE IV.

Italy had been afflicted with many and great calamities from the following causes:—the division of the lands (see Ecl. I.); the enmity between the partizans of Antony and Octavianus; the war of Perusia, arising from that enmity; and the famine which was brought on in consequence of provisions being intercepted by the fleet of Antony. This being the case, the treaty of Brundusium, U.C. 714, which made peace between Antony and Octavianus, was all the more joyfully hailed by the country, now tired of civil broils. In arranging the terms of this treaty, Antony had employed Asinius Pollio, who shortly afterwards returned to Rome, and entered on his consulship, a son being born to him about the same time. For a considerable period, people had been expecting a new age of the world to begin, and of this idea Virgil takes advantage, in order to laud his friend Pollio, and to represent him as ushering in the joyous era, by being the means of relieving Italy from her long-continued misfortunes.

We cannot agree with those commentators who wish to find in this Eclogue a prophecy of the coming of Christ. The arguments against such a supposition are too strong to be resisted; and we know that the Roman poets introduced Jewish subjects merely to ridicule them. See Horace, Juvenal, &c. It cannot be denied that many expressions in the Eclogue present a remarkable similarity to scriptural phrases and prophetical announcements, but we are not justified in going farther than a supposition that Virgil may [or even *must*] have heard of the expectations of the Jews, as to the changes to be brought about by the appearance of the Messiah, and that he borrowed some of the beautiful ideas and imagery of the prophets to glorify his friend and patron, Pollio. But even this supposition is unnecessary, as we know that in almost all ancient nations there were anticipations of a "good time coming," when the land should bring forth spontaneously, when the serpent should cease to be noxious, and when all violence and wickedness should disappear from earth.

The view we have given in the first paragraph is that of Servius, Wagner, and others. There is, however, another individual besides the son of Pollio, to whom it has been thought the Eclogue is more applicable, viz., Marcellus, son of Octavia, the sister of Octavianus, and wife of Antony. In the year 714, Marcellus was born, and so long as he lived, was the *great hope* and favourite of the Roman people. It is not, then, very likely, it is said, that a court poet of so consummate tact as Virgil, would have praised any child but a Cæsar, in the manner in which he here does. If, therefore, we take the person intended to be Marcellus, there is a compliment paid to Octavianus and Antony, Octavia and Pollio. But Marcellus would appear to have been born nearly two years before the date of the Eclogue, which is almost a fatal objection to the hypothesis. The subject is beset on all sides with difficulties and inconsistencies; and in such a case, we must be content with the theory which presents the fewest objections; that we believe to be the one first mentioned.

1. The Muses invoked are called *Sicelides*, as Bucolic poetry is said to have had its origin in Sicily. Theocritus, the great master in this kind of composition was a Sicilian. *Sicelis*, which is properly a substantive is, as an equivalent for *Sicula*, confined to the poets. Similar are, *Libystis ursa*, *Dardanides matres*, &c.

Paulo majora canamus. So Pope in his "Messiah," which was written in imitation of this Eclogue, says:

To heavenly themes sublimer strains belong.

2. *Silvas sint consule dignae*, i.e., If we sing of woodland subjects let it be in such strains as shall be worthy of a Consul's ear.

4. *Ultima aetas*, i.e., the *tenth* age or period of the world's duration, as sung by the Sybil, after which a golden age was again to be ushered in, and all things to be glorious and happy as at first. There were ten Sybils, according to ancient legends, but the most famous of them was she of Cumae. This one came from the east, and she it was who presented the prophetic books to Tarquinius Superbus. See Smith's Dicty. of Antiq. on "*Sibyllini Libri*," and our Note on Æn. vi. 10.

5. *Magnus ordo.* This is the great *Annus Mundanus* of the astrologers, which was to embrace many thousands of years, and was to be completed when the sun, moon, and constellations returned to their first positions. This notion was received among the Greeks by the Platonic and Stoic philosophers, and was from them spread among the Romans; and even in the Sybilline books, the idea was reproduced, and the year divided into ten *menses* (or *saecula*) of unequal length, each of which was marked by some remarkable portents. The tenth of these was now running, as they believed, and was near its close, so that they expected a new order of things to begin immediately. *Ab integro* — so in the same sense *de integro* and *ex integro.* Note that the middle syllable of *integro* is lengthened, though in thesis.

6. *Virgo*, i.e., Δίκη or Justitia, also called *Astraea.* See Ovid, Met. i. 150; *Ultima coelestum terras Astraea reliquit.* Cf. Geo. ii. 474.

In the reign of Saturn, according to ancient Italian fables, the golden age was enjoyed with all its pleasures, and even in later days the memory of those happy times was preserved by the Saturnalia. Observe the repetition of the verb *redire (redeunt)* instead of the conjunction. The poets are fond of this *vivid* mode of expression when the same verb applies to two subjects or objects, the same adjective to two substs., or the same adverb to two verbs.

7. *Nova progenies* seems to apply, not to the boy *to be born*, or *lately born*, but to the new race which is now to people the earth.

8. *Nascenti* may mean either "just now born," or "recently born;" but *nascendus* or *nasciturus*, "about to be born." Taken, however, with *fave, Lucina*, it may here mean *dum nascitur*, and thus apply to what is about to take place immediately. The *puer* we prefer to consider the son of Pollio, Asinius Gallus; but see introduction. *Quo*, i.e., *cujus ortu.* *Gens aurea*, i.e., the race of the golden age.

10. *Lucina*, i.e., Εἰλείθυια, the goddess who presided over births. She is confounded with Juno and Diana. The name is by some derived from *lux*, "the bringer to light;" and by others, from *Lucus*, because her worship was anciently celebrated in a grove at Rome. *Tuus Apollo*, i.e., Thy own brother, Apollo, is the presiding deity in this the *tenth saeculum.* Each of the ten *menses* was, by the Sybil's arrangement, under the will of its own especial divinity. Some have thought that by Apollo, Augustus is here meant, for he was sometimes called Apollo, or the son of Apollo. But the objection to this is, that these honours had not yet been conferred on him.

11. *Hoc decus aevi*, i.e., *hoc decorum aevum.* *Decus* does not refer to the *puer*, but is used like our word *beauty* in such a vulgarism as, "a *beauty* of a horse," i.e., a beautiful horse; "this beauty of an age," i.e., this beautiful, glorious age.

Adeo Wagner here reckons as equal to *iam adeo*, or *nunc adeo.* But Hand, Tursell, i., p. 145, shows that this case is one of those in which *adeo* is nearly equal to *autem*, and in which it is used with a personal pronoun to pass from one character to another, calling especial attention to the latter

Inibit is used absolutely, for *incipiet*, or some such word.

12. *Magni menses*, i.e., not long months, but "grand," "noble," "memorable," as belonging to the *aurea aetas.*

13. *Te duce*—Those who object here that Pollio is too much lauded, when compared with Octavianus, will remember that at the date of this Eclogue the Roman people had not the slightest notion that the Roman world was to be ruled by one man, and that, too, Octavianus; and also, that the consulship was not then a "mockery, a snare, and a delusion," but a *bona fide* office of honour and of power. The *scelus* referred to is the enormity of the civil wars, of which there remains some trace in the doings of the yet unconquered Sextus Pompey, who was scouring the sea, and intercepting provisions.

15. *Ille*, the boy, viz., Gallus. *Vitam deum*—This refers to Hesiod's verses, ὅς τε θεοὶ ἔζωον, ἀκηδέα θυμὸν ἔχοντες, Νόσφιν ἄτερ τε πόνων.—"He will be seen by them," i.e., he will mix among them as one of themselves.

16. *Heroas* — These were the sons of deities and human beings, who were supposed to be elevated to heaven, not merely in virtue of their genealogy, but more especially for their deeds of bravery.

17. *Patriis virtutibus*—"with all his father's excellencies." The reference is, of course, to Pollio being instrumental in bringing about the *foedus Brundusinum*, and to the natural expectation that the son of such a benefactor to the state will one day be consul, and manage the Roman affairs with all his father's uprightness and ability. *Pacatum* implies that the world *had* been otherwise than peaceful. *Virtutibus* may be governed by *pacatum*, but it is better to make it depend on *reget.* Cf. Pope's Messiah, line 19.

18. *Munuscula*—"little gifts," as the first fruits of an incipient age, and as suitable for a child. Here *flowers* are the produce; in line 28, fruits are assigned to his more manly age; and lastly, line 39, the varied

productions of earth, when he has reached full growth.

Nullo cultu—Comp. Hesiod, Works and Days, 118, καρπὸν δ' ἴφιρι ζείδωρος ἄρουρα αὐτομάτη, πολλόν τε καὶ ἄφθονον.

20. The *bacchar* is generally supposed to be the plant called "lady's glove." The *colocasia* was a kind of Egyptian bean, newly introduced into Italy; it was a great rarity, and its growth was a token of some happier age. The *acanthus* is what is now called the *acacia*, an Egyptian tree, from which gum-Arabic is obtained.

21. *Ipsae*—"of their own accord." So αὐτός is used for αὐτόματος in Greek. This line seems to be in close connection with the following one, and to imply not only that the goats will come to the milking unbidden, but that there will be no necessity for herds to guard them against wild beasts, which will be all innocuous.

23. *Ipsa cunabula*—"the very cradle." *Blandos*—"soothing."

24. *Herba veneni*, for *herba venenata*. So *crateras olivi*, Ecl. v. 68. *Ubera lactis, sanguinis paterae, &c. &c.*

25. *Amomum*—This was a kind of Indian shrub, whose fruit was grape-like in shape, and of a most delightful scent. The valuable spikenard ointment was made from it. The best species was found in Armenia, and the most worthless in Media and Pontus. *Assyria* is here used in a wide sense, for we have already seen (Ecl. i. 66) that the poets are not very strict in their geographical boundaries and appellations.

26. *Simul* = *simul atque*. *Parentis*, i.e., Pollio; see Note on 17. Some books read *parentum*, which is a mere accommodation, to correspond with *heroum*.

27. *Quae sit virtus*, i.e., *how great* is the virtue (excellence) *heroum et parentis*. According to the vulgar interpretation, this means that the youth was now to begin to study the works of philosophers, so as to learn their precepts, and familiarize himself with discussions on virtue in the *abstract*: but had this been the sense, we should have had *quid sit virtus*. Besides, as Wagner remarks, poems and history were more suitable reading for an *adolescentulus* than philosophical treatises.

28. When the boy shall have advanced to incipient manhood, then the earth will, without cultivation, send forth the more solid productions of corn crops, the vine, and honey. Cf. Hor. Epod. xvi. 43. *Molli* is by some considered equal to *tenera, flexili;* by others to *matura;* but we agree with Voss, Wagner, &c., in taking it to mean "free from *awns*, or prickles;" there is to be no more "bearded grain," to remind one of spears and bristling battlements.

Wagner considers that the position of *Molli*, as the first word of the line, is a proof that Virgil meant to express *emphatically* some new idea.

30. "And abundance of honey (*mella*, plur.) will distil from the hard oaks in *dewy globules*" (*roscida*); i.e., will collect on the leaves like dew-drops. *Rubens*—"reddening." These indications of happiness and plenty, and of the favour of Heaven, have been common in all ages; and a "land flowing with milk and honey," where "a little honey" could be taken from the trees with "the tip of the rod" in one's hand, was represented as the peculiar blessing of God to his chosen people.

31. It was the wickedness of man's heart that was supposed to lead him to brave the sea, and we learn from Horace (Od. i. 3, 9.) what his opinion was of the desperado who first tempted its dangers. *Thetis* is put for the ocean, as Jupiter for heaven and the air, Ceres for corn and bread, Vulcan and Vesta for fire, &c., &c.

33. Observe the infin. act. after *jubeo*, without an accus. of the object. Cf. Ecl. vi. 85.

34. The onward course of events in the new cycle is proceeded with. Tiphys, the pilot of the ship Argo, in the Argonautic expedition. *Heroas*, viz., Hercules, Jason, Peleus, Telamon, Lynceus, &c.

37. Now when the boy has reached man's full estate, the golden age will be ushered in with all its perfection, bliss, and happiness. All lands will produce even the luxuries of life, and thus men will no longer need to tempt the dangers of the ocean. The implements and operations of agriculture and other occupations will be rendered unnecessary, and, in fine, all the miseries and hardships to which our flesh is heir, will be banished from life.

38. *Vector*, i.e., *nauta; ipse*, i.e, *sua sponte*. *Pinu*, put for a ship of pine wood.

40. On the *rastrum*, see Geo. i. 164. This subst. is one of the *abundantia* nouns, having in the plur. both *rastri* and *rastra*. On *falx* consult Note, Ecl. iii. 11. Observe that Virgil here joins two substs. of different numbers, *rastros, falcem*, and see Epitome of Wagn. Quaest. Virg. ix. ii. 2.

41. *Robustus* as applied to *arator* in this connection seems an idle epithet, though it may be defended by similar uses in Lucretius and elsewhere. Some books read *robustis* to agree with *tauris* in the dative (not the ablat.), and this we should prefer, as it brings out emphatically the contrast between things in their present state, and in the golden age, viz., what now takes the labour of even *sturdy oxen*, will then be accomplished by the spontaneous action of the earth. *Solvere* governs the ablative when it means to "free from," but when it signifies

to "*take* away, by loosing," it is followed by a dative

43. This is a novel idea—the sheep feeding on the rich pasture, will naturally assume in their fleeces those colours which are most sought after, and which men are at pains to dye into their cloths.

44. On the *murex*, see Æn. iv. 262. Translate "But the ram will, of his own accord, change, *(even while)* in the meadows, the hue of his fleece, now with the sweetly-blushing purple, now with the saffron-coloured woold."

45. *Sandyx*—"cinnabar," or "vermilion," or perhaps "madder." *Pascentes*, i.e., *pascentes se*. This is an example of a transitive verb, with the reflexive pronoun omitted, becoming *middle* in meaning, (as it is called in Greek,) or neuter. This use is, however, confined to the *participle*, and does not extend, except, perhaps, in a very rare case, to the *finite verb*.

46. *Talia saecla* is made the *vocative* in the vulgar interpretation, but it will be seen that it is the *spindles* that are, and ought to be, addressed, and not the *saecla*. Make *saecla*, therefore, the ACCUSATIVE OF DURATION OF TIME, (or of SPACE THROUGH, if you will,) depending on *currite*, and translate "course on *through* such (glorious) ages." On the *Fusis*, see Geo. iv. 348.

47. *Parcae*—The Destinies were called by the Greeks *Clotho*, *Lachesis*, *Atropos*, and by the Romans, Nona, Decima, Morta. The word *Parcae* is said by some to be derived from *parco*, on the "*lucus a non lucendo*" principle, because they *spare no one*. The stem is certainly the same as that of *parco*, and this verb *may* be the original; but if so, they are called *Parcae*, rather *because they are besought by men to* SPARE life. Others (Varro, &c.) derive it from *partus* and *pario*.

49. *Suboles*—This, and the line preceding, are addressed to the son of Pollio, with enthusiastic impatience, as if the poet, foreseeing all the glorious things about to happen, was unable to brook the delay which still retards the wished-for era. *Deûm*, i.e., *alicujus dei*, is put in the plur, for the sing., as is often the case when uncertainty is to be expressed, or when the meaning is "*some* one of." So, Æn. vi. 322; viii. 503: i. 4; iii. 488, &c. It has been asked "Of which god?" and the replies have been various. Some say Jupiter, from the phrase following: but it would seem more likely that, in consistency with his usual practice, in seeking ancient or glorious originals for Roman families, Virgil here means to trace a connection between the names Pollio and A-pollo; and Pomponius tells us that the Pollios derived their race from Apollo, founding on the similarity of name.

Incrementum Jovis, either equal to *alumnus Jovis*, i.e., *nurtured* and *favoured* by Jove; or to *munus Jovis*, gift of Jove; or it may mean "great addition to the seed or descendants of Jupiter." So in Curtius v. 1, 39, *incrementum* is used of a reinforcement or *addition* of fresh soldiers. Observe the peculiarity in metre, by reason of the line ending in a four-syllable word, making two spondees; this is never done by Virgil except when he means to speak with extraordinary force and dignity. See Geo. i. 121; Æn. ii. 68.

50. The poet now wishes to show that by the movement and trembling of the earth and all things, the joyous change is announced. *Convexo pondere*, "with its arched solidity," i.e., with all the huge mass of earth, water, and sky, contained under the "vaulted *(convexus* is often used for *concavus*) canopy of heaven." *Nutare* is sometimes employed to express violent movement, but also quiet and peaceful motion, e.g., *nutantem platanum* in Catullus. *Terras*, *tractus*, and *coelum* are inserted to explain *mundus*; and *omnia* of next line repeats the idea of the *totus mundus* rejoicing in the events.

51. Observe that *que* is lengthened solely by the force of the arsis. Note the *polysyndeton*, or frequent recurrence of the conjunction. For *Laetantur*, some copies read the subj., *Laetentur*, which might be expected, as this is a kind of *oratio indirecta*; but since the phrase is parallel to *nutantem mundum (ut laetantur* being equal to *laetantia)*, we seem confined to the indic. Besides, after *viden'ut*, *adspice ut*, the indic. is often found, when the writer wishes to represent an event as not at all doubtful or contingent, but as thoroughly certain, and therefore as present, and actually occurring. Hence *viden'ut* with the indic. is admonitory and hortatory rather than interrogative.

54. *Spiritus*, i.e., power of intellect and poetic fire.

Sat erit dicere. This infinitive of *will* or *intention* depends on *sat*, in Greek fashion. A prose writer of the Augustan age would have written *ad* with the accus. gerund, or the dative of the gerund, or *ut* or *qui* with the subjunctive.

56. On Orpheus, Linus, &c., see Classical Dicty. Observe *huic*, *huic*, for *huic*, *illi*.

57. *Orphei* is to be scanned as a spondee rather than a dactyl, since the Latin poets when they use the Greek dative of nouns in *eus*, adopt the Attic form *ει* rather than the Ionic *ι*.

58. Were Pan even to contend with me, his own favourite Arcadia being judge, even Pan would be obliged to acknowledge, on the judgment pronounced by his own votaries in Arcadia, that he was surpassed.

60. *Risu cognoscere*. Heyne, Voss, &c.

understand this to mean that the mother smiles, and the child recognizes its mother by *her smile* [as if, forsooth, nobody smiles on a child but its mother]. Servius, Wagn., Forbiger, &c. interpret it as referring to the boy knowing his mother from all others, and recognizing her by smiling upon her. This latter mode, besides being far more true to nature and common sense, is preferable for the following reasons:—*1st*, That as the boy has been the principal character on whom our attention has been centred throughout, no other individual should be brought in at the close as the chief actor: *2d*, If the child is to be merely *passive*, the address *incipe, parve puer*, is absurdly pointed and emphatic, and the repetition of it silly: *3d*, If we interpret the words as referring to the *mother's smile*, line 61, *matri*, &c., will be without point, and the phrase *cui non risere parentes* will be particularly languid and insipid. The sense then is, "Show your mother, by your smile, that you know her, and thus repay her in some degree for the qualms and tedium of ten long months of gestation" [these are, of course, *lunar* months].

61. *Tulĕrunt.* Note that the penult is short, as very often in Virgil. See Geo. iii. 283; Æn. ii. 774; x. 334, &c.

62. *Cui non risere*, i.e., on whom his parents have not smiled in *return for his smile.*

63. Observe how much greater emphasis is put on *dea* by its being placed before *nec.* See Juv. xiv, 43, *Sed nec Brutus erit, Bruti nec avunculus usquam.*

ECLOGUE V.

This Eclogue is closely imitative of the first Idyll of Theocritus, and many consider that nothing farther is meant by Virgil than to expand and complete the beautiful story of that sweet pastoral. According to this view, there is no allegory, and the characters represented are plain Sicilian shepherds, Daphnis being the most important one. Yet many critics of the highest name believe that something more than this is intended, and that the poet composed the piece for the celebration of the natal day of Julius Cæsar, in July, 712 U.C. Daphnis would thus represent Julius Cæsar, and Menalcas, Virgil himself.

1. Menalcas, supposed to be Virgil himself. Mopsus, a friend. *Boni*, i.e., *periti*, "skilled." Observe the construction *boni inflare.* The infin. is frequently thus used after such adjectives as *felix, paratus, peritus, utilis, aptus, contentus*, &c., and must be looked on as an accusative case, expressing that *in respect of*, or *in reference to*, which, some person or thing is *felix, paratus, aptus*, &c., &c. Zumpt, § 597-8, makes the infin. equal to the dative occasionally, but this is unnecessary, as the above explanation will show. The infin. is equal either to the nom. or accus., but not to the gen. or dat.

2. *Calamos leves*, i.e., a fistula made of slender reeds. See Ecl. i. 2.

4. *Major*, scil. *natu;* for *major* and *maximus* are often thus used, without *natu* being expressed.

5. *Incertas umbras*, "the shifting shades;" i.e., as the wind moves the trees, so does the shade change its place. For *mutantibus* most books read *motantibus*, which, in such a connection, certainly seems the preferable lection.

7. *Labrusca*—"the wild vine," which beautifies the entrance of the cave by its clusters hanging from the "wild woven" shoots. *Raris* does not necessarily mean "very few," for that would be a fault, but rather "at intervals," "here and there." Observe the peculiar appropriateness of *sparsit*, in connection with *raris.* For a beautiful description of a grotto, see Hom. Od. v. 68 sqq.

8. Amyntas is a favourite name in Bucolic poetry. It here represents some one remarkably well skilled, at least in *his own opinion*, in playing on the *syrinx.* For *certet*, some books read *certat.* The former means, in *my opinion*, he alone can contend; the latter states the superiority of Amyntas to be an *indisputable fact.* Observe that *certare* is followed by the dative: so we find *pugnare amori, luctari morti, bellare parenti*, and in Greek, *μάχεσθαί τινι*, which come under the principle of the *dativus incommodi.*

9. *Quid si certet, &c.*—This is said with a sneer at Amyntas, in continuation of the hint given in the foregoing line, that Amyntas, in *his own estimation*, is the first of musicians, as if he said, "Oh yes, I suppose he will beat Phoebus too!" *Quid si*, with the subjunctive, is used, says Wagner, of that which is not, or does not usually happen, is not supposed likely ever to occur, or cannot possibly occur. So, in Ter., Heaut., *quid si nunc coelum ruat.*

10. As the shepherds are advancing to the cave, Menalcas proposes that they should

employ themselves in singing, and suggests subjects for song, such as "The Loves of Phyllis," the praise of Alcon, and the quarrels of Codrus, &c. These are the names of fictitious characters, as most suppose; though Weichert and many others believe that this Codrus was an ill-natured rhetorician of the day, who bore enmity to Virgil and Horace, and who is satirized by the latter, in Epist. i. 19, 15, as *Iarbita; Rupit Iarbitam Timagenis aemula lingua.* In the *Culex* there is an Alcon mentioned, a famous statuary and carver, who may be here intended. Ovid and Pliny also praise him.

13. *Immo haec*—"nay rather, I shall try *these* verses, which I have lately composed," not those, *illa*, which you suggest.

14. *Descripsi et modulans alterna notavi*—This seems to mean, "When I had written down the words, I composed an air for them, and then I noted it in turn." *Alterna* would, in this view, stand for *alternatim;* but some translate it "time about," as if it meant "I wrote down the words, and then *after them* noted the air," referring merely to *position.* Others, again, think *modulans alterna* applies to the alternate practising with the fistula and with the voice; for he would not, of course, do both at once.

15. Mopsus seems piqued at the compliment formerly paid to Amyntas, either seriously or not, for though in line 9 he appeared to understand Menalcas, yet here he returns to the subject, and draws out of his friend, in the most distinct terms, the avowal, that Amyntas, in his opinion, is not for one moment to be compared to Mopsus, and that his former commendation was therefore only *apparent.*

16. *Lenta*—"pliant," a term particularly applicable to the willow, as *pallenti* is to the olive, whose leaves are of a yellowish green colour.

17. *Saliunca*—This plant is not accurately known at present. It is supposed to be a kind of French spikenard, which grows in great quantity on the mountains between Italy and Germany, and around Genoa, and is said to be called *Seliunk* by the modern Tyrolese. The meaning then is, As the willow has some points of resemblance to the olive, and the *saliunca* (a low plant of sweet smell) to the rose, so Amyntas, in some respects, may be compared to Mopsus, *longo tamen intervallo.*

19. *Desine plura*—The verb of saying is omitted. But, indeed, it is not necessary to suppose such an ellipse, as the poets, and even Cicero, use *desinere* with an accus. of the object.; e.g., *desinere artem, seditionem.* See Ecl. viii. 61.

20. *Daphnim.*—Voss and Spohn think that reference is here made to the assassination of Julius Cæsar, who is represented under the name Daphnis; the Nymphs, in 21, and *mater*, in 23, would then mean the tutelary goddesses of the Romans, and Venus, the mother of the Julian race; the shepherds with their flocks, in line 24, would signify the Roman magistrates and people; and the wild beasts, of 27, would denote the savage nations conquered by the great Triumvir. To this view, we shall find some objections as we proceed; see line 48, and Note.

Daphnim is the reading of Wag., Forb., &c., who say that Virgil never uses the accus. in *in*, except when compelled by the metre, as below in line 52.

21. Observe the word *flebant* forming a whole foot, a spondee, at the beginning of a line, with a great pause after it; this, as before noted, adds greatly to the emphasis. See Wagn., Quaest. Virg., xlii. and compare *naviget* in Æn. iv. 237.

22. On the forms, *natus* and *gnatus*, see our Epitome of Wagn., Quaest. Virg., xxxviii.

23. *Atque—atque*, for *et—et.* Wunderlich and Wagner say that this doubling of *atque* is not Virgilian, and they would, therefore, remove the comma after *quum*, and supplying *est* to *complexa*, couple this verb with *vocat.* This, however, is very awkward.

Vocat astra crudelia, i.e., accuses the stars as remorseless. This is to be understood in a *Chaldean* point of view, having reference to good and evil horoscopes, and the influence of the stars on one's life. So we have such phrases as *malo astro natum esse; duro sidere vivere, &c.*

25. The shepherds (see Note 20) are so grieved as not to be able to lead out their flocks to pasture, or from pasture to the water; nor do the beasts even *gently taste (libare)* the streams,—all nature feels the loss. Observe *nulla nec*, like οὐδὲ εἷς οὔτε in Greek. On *nec* and its use here, see Epitome of Wagn. Quaest. Virg. xxxii. ii. 3. On *quadrupes*, which is an adj. of one termination and three genders, and which always takes its gender from the subst. understood, e.g., *quadrupes (equus), quadrupes (equa* or *bestia), quadrupes (animal)*, see Ruddiman, i. p. 22. *Graminis herbam—herbam* as the *genus* comprehends *gramen* as the *species*; so in Geo. i. 134, we find *frumenti herba.*

27. *Poenos*, "Carthaginians," seems to have no particular reference here; though some think that the poet intended to call to mind Cæsar's attempt in U.C. 708 to plant a colony at Carthage. Others think this a mere transference from Theocritus, and say that in Sicily there were no lions. But the poets use the names of countries freely, and often assign animals and objects to regions to which they did not properly belong, or were not *known* to belong, at the time spoken

of. We must not therefore criticise them too sharply, since animals have at one period existed in wild districts, which, however, they afterwards abandoned on the appearance of man, and the arts of civilization. So, in our own island, *hyaenas* are known to have been not uncommon in former times; yet a poet, talking of British hyaenas, would, in all probability, be ridiculed by many of our critics.

28. *Interitum*—The accus. after *ingemere* is a rare construction, but see Æn. iv. 692.

29. To Cæsar the poet, in these lines, attributes wise laws and institutions, such as Bacchus and Ceres introduced, all tending to bring men from barbarism to civilization. *Curru*, contracted dative for *currui*. This yoking of tigers to his chariot was an act of Bacchus.

30. *Inducere thiasos* does not mean simply "to lead the orgies," but to introduce them. On the *thyrsus*, described in the next line, see Æn. vii. 390, or Dicty. of Greek and Rom. Antiq. (Smith). He represents it here as a pointed spear, surrounded with the leaves of the ivy and the vine.

35. Pales was the domestic goddess (or god) of the Italians, having a care over flocks and shepherds. This deity is sometimes described as a male, and sometimes as a female. Her festival, the Palilia, was celebrated on the 21st of April, the natal day of the city of Rome.

Apollo—This refers to the time when Apollo tended the flocks of king Admetus. From this circumstance he was worshipped by the shepherds under the name of Apollo Νόμιος.

36. *Grandia hordea*, i.e., large and choice pickles of grain for seed. *Hordeum* seems to have been used first by Virgil in the plur. number.

Infelix lolium—"the unproductive (useless for eating) *darnel*," (or cockle, or tares.) Some suppose *infelix* has reference to the ancient idea that the eating of tares injured the eye-sight; or because it caused people to tremble and totter on their limbs.

Avenae—"wild oats." This line occurs again in Geo. i. 154, the single word *nascuntur* being replaced by *dominantur*. Such repetitions, with the slight change of *one* or *two* words, are very common in Virgil: in this he seems to have imitated Lucretius.

38. *Purpureo narcisso*—The narcissus with a purple *calyx* is meant. *Paliurus* is what is called *christ-thorn*.

40. It was customary to strew flowers on the ground at a shepherd's funeral. Moreover, the rustics were in the habit of burying their dearest friends near fountains that were much frequented, and surrounded with trees, so that all passers-by might, as they drank and rested themselves, see the inscription on the stone, and thus keep alive the memory of the deceased; hence the phrase, *inducite fontibus umbras*, i.e., create a shade at the fountain where Daphnis is buried.

41. *Carmen*, the epitaph, which was to be couched in verse, consists of the next line, "*Daphnis, ego*," &c.

44. *Formosior ipse*—This, in the opinion of Voss, points to Julius Cæsar, who, according to tradition, was of a commanding stature, clear complexion, well-turned limbs, black and lively eyes. He is said, too, to have enjoyed excellent health. Venus herself was supposed to have imparted to him some of her own graces.

47. *Restinguere*—We have already remarked that the repetition of a word often serves instead of a conjunction, and so the second *quale* acts as the connecting link between the two subjects, *sopor* and *restinguere*. This infin. is the nom. to *est* understood, after Greek fashion. The transition from subst. to infin. is very frequently found in Virgil. See Æn. ii. 5; Geo. i. 25.

48. *Magistrum*—Most probably some shepherd, known to both, who had been the trainer of Mopsus. Wagner thinks that Daphnis is meant; but there are strong objections to this view.

49. *Alter ab illo*—"second to him." *Alter ab*=*alter post illum*.

52. *Daphnin*—This seems to be the only place in which Virgil, compelled by the necessities of the metre, has admitted the *in* form of the accusative. See Note, Ecl. iv. 32. *Tollemus ad astra* (51) may mean "raise to the number of the gods;" but we rather think it is used in the common sense of "extolling very highly," "lauding to the skies." *Amavit nos quoque* refers to Cæsar's kindness to Hither Gaul, in consequence of which the inhabitants of Transpadane Gaul were presented with the Roman franchise, as well as those of Cispadane.

54. *Ipse*—"of himself," i.e., on his own merits. *Puer* is, of course, Daphnis. *Dignus cantari* is a Greek construction occasionally used by the poets, but not by the prose writers, of the Augustan age.

55. *Iam pridem*—"long ago," when you first composed your verses, they were approved by the shepherd Stimichon. Now, therefore, they must be particularly well worth hearing, after having been polished during so long a time.

56. *Candidus* is equal to *benignus*, or *bonus*, in the opinion of Servius and his followers. Others take it as *serenus*—"with unclouded brow," and they compare such phrases as *candidi dies*, *candida pax*, &c.

58. *Ergo*, i.e., *inde factum est, ut: qua re*—"on account of this circumstance." *Alacris voluptas* means that kind of plea-

sure which shows itself by outward acts of voice and gesture.

59. *Dryadas*—the grove-nymphs; called also *Hamadryads*, from their living and perishing along with their peculiar tree. In such nouns Virgil adopts the Greek form of the accus. in *as*: the nom. ends always in short *es*, as Ecl. vii. 21.

63. *Intonsi*, i.e., "uncleared of trees," "wooded." *Ipsi*—"the very."

64. *Menalca* is the vocative, but it is not used by Mopsus to his friend. It is rather, that the groves, seeing the sympathy which Menalcas feels for their joy in reference to Daphnis, address him in their exultation.

65. *Felix* is used actively; "propitious," "bliss-giving."

Quatuor aras—When Cæsar was placed among the number of the gods, annual rites were decreed to him; but since his birthday, when the festival was to be held, fell on the same day as the *Ludi Apollinares*, which the Sibylline books ordered to be kept free from the intrusion of other *sacra*, it was arranged that Cæsar's commemoration should take place on the previous day. The poet, quietly and cunningly, joins the festival of Daphnis along with that of Apollo, (which we consider a strong point to prove that Cæsar is the individual intended by Daphnis,) and gives both of them two altars. But it will be observed that those of Daphnis are *arae*, i.e., altars for incense, as became one of the Lares, and those of Apollo were *altaria*, intended for sacrifice. The second *duas* does not, of course, agree with *altaria*, but with *aras*, to which *altaria* is in apposition.

67. Observe that two offerings annually are promised to Daphnis—one in springtime, as indicated by the words *novo lacte*, perhaps about the time of the Ambarvalia; the other in autumn, when oil was to be the gift. It is no objection to this view that in Ecl. ii. we have *Lac mihi non aestate* NOVUM, *non* FRIGORE *defit;* for there the poet speaks of the genial Sicily, but here of the colder region of Cisalpine Gaul. *Olivi-olivum* is a poetic word, in the sense of "oil expressed from the olive," for *oleum*.

69. *Convivia*, i.e., the banquet after the sacrifice.

70. *Baccho*, i.e., *vino*. *Frigus*—"winter," or cold spring-days. *Messis*—summer and heat. *Fundam* for *effundam*.

71. *Arusia*, a district of coast in the island of Chios, which produced the best Greek wine. *Novum nectar*—"a delicious beverage *newly introduced*" to the Romans. *Calathus* is not a "wicker basket" here, as we met it before, Ecl. ii. 46, but a wine vessel.

72. *Mihi cantabunt*—"will sing for me" as I sacrifice. *Lyctius*, from Lyctus, a Cretan town near Mount Dicte.

75. *Solemnia vota nymphis*—Wagner understands this to mean the offerings that were made to all the rural deities, the nymphs included, at the Dionysia, which were held after the vintage. On *lustrabimus*, i.e., the ceremony of the *Ambarvalia*, see Note, Geo. i. 338.

77. It was an ancient notion that the cicadae lived on dew.

80. *Damnabis votis*, i.e., you will mulct us in the amount of our vows. By granting our requests, you will oblige us to fulfil our vows and make the necessary offerings. The phrase "*damnatus voti*" is a common one.

82. *Sibilus* has another form, *sibilum*, but the neuter plural, *sibila*, is more common with the poets than *sibili*.

83. As the shepherds are conversing near Lake Benacus, *litora* must apply to the shore of it, and not to the coast of the sea.

85. *Ante*, i.e., before you present me with a gift, I shall bestow upon you this pipe on which I sang Eclogues ii. and iii., beginning *Formosum pastor*, and *Cujum pecus*. From this it would appear that Menalcas represents Virgil himself, as formerly stated.

89. *Non tulit*—"did not get from me." On *dignus amari*, see Note 54. *Tum*—"at *that time*," however much he was so when young.

ECLOGUE VI.

Alfenus Varus, and Cornelius Gallus, the poet, had been appointed by Octavianus to apportion to the veterans the lands that had been assigned them in Cisalpine Gaul, and in U.C. 714, they were engaged in that duty. In that year this Eclogue was written and sent to Varus.

1. *Prima*—"in her first attempts," "at first." It is not to be understood that Virgil meant to make himself the first of the Romans who wrote Bucolic poetry. *Syracosio*, the Greek *o* is retained, for *Syracusio*, which would not suit the metre. By Syracusan poems are meant Theocritean, i.e., Bucolic.

2. *Thalia*—Put for any of the Muses; or perhaps her name is employed with strict

propriety, because she presided over comedy and merry Idyllic poetry.

3. *Reges et proelia*, i.e., an epic poem. It is said that Virgil had contemplated a poem on the exploits of Varus. *Reges* would thus mean *the chiefs of the state*, and *proelia* the struggles of the civil contest.

Cynthius, a name of Apollo, from Mount Cynthus, in Delos. Apollo, as the god of music and poetry, interferes to prevent his purpose. With this passage, compare Hor., Od. iv. 15, and Anacreon, Od. i.

5. Observe the contrast between *pinques* and *deductum*. A shepherd ought to rear *large* and *fat* sheep, but he ought to spin [the metaphor is taken from spinning] a humble song. *Deductum*, as applied to poems, sometimes means (as in Hor., Ep. ii. 1, 225) a *fine-spun*, i. e., highly-polished song; but here it is "drawn out so fine as to be vapid and weak."

6. *Super—erunt*, separated by Tmesis, for *supererunt*. This line would lead us to believe that Virgil wished Varus to think that his deeds were the subject of the intended Epic.

8. On *tenui*, see Ecl. i. 2. *Non injussa*—he had been desired by Apollo (see line 4).

12. *Pagina*—the page of a book: it is here used for *carmen*. "Nor is any poem more pleasing to Phoebus than that which bears on its title the name of Varus." Hence some critics argue that the title of this Eclogue *was*, and *ought to be*, Varus, and not *Silenus*.

13. *Pierides*—The Muses are so called from the district of Pieria, where they were born, or, at least, where they were first treated as divinities.

Chromis is Greek in form; but it is very unusual for Virgil to depart from Latin terminations in the names of men. See Wag., Qu. Virg., iv. Some books read *Mnasylos*.

15. *Iaccho*—This Greek name of Bacchus was used principally in the mysteries, and is said to be connected with ἰάχειν, "to shout," as he was the god of noise and revelry.

On the acc., *venas*, after *inflatum*, see Note, Ecl. i. 55; Æn. i. 228.

16. *Tantum* has caused much diversity of opinion among commentators, and many interpretations have been offered. The following are the three most feasible: 1st, Only fallen from his head, but not torn in pieces and scattered. 2d, Only *just then* fallen from his head. 3d, *Tantum capiti delapsa* is in apposition to *procul*—"The garlands lay at short distances, having merely slipped off his head," i.e., not having been thrown off with violence. This last we prefer. *Capiti* for *a capite*, in Greek fashion.

Serta—a festoon of flowers sewed together: it was used for adorning the person; also for the head of animals about to be sacrificed, and for doorways, as seen in the woodcut.

17. The *cantharus*, or Greek drinking cup, was sacred to Bacchus. The *ansae* are well seen in the following illustration

Gravis applies to the size and massiveness of the cup, and to its being full of wine. The cantharus is said to have been so named from its inventor, Cantharus, an artisan of Sicyon.

Pendebat, i.e., as he lay in sleep he still clutched the cup in one hand, and his position caused it to hang down by his side. *Attrita*—well worn by use.

19. *Vincula*—Poets or prophets who refused to sing were, according to ancient notions, compelled to do so when bound. So Proteus was forced by Menelaus, Geo. iv. 396; Hom., Odyss. iv. 414.

21. *Videnti*—"looking up," or "looking on," awake as he was. *Tempora*—"his temples."

24. *Satis est, &c.*—"it is enough that you appear to be able to overpower me." *Cognoscite*—"hear," "listen to."

27. *In numerum*, i.e., in a certain rhythmical regularity. The Fauns, or rustic gods of the Romans, are often confounded with the Satyrs and Pans of the Greeks. The artists of later times represented them as liker the human species than the satyrs, and, indeed, they differed from the human type only in having a flat nose, pointed ears, and a short goat-like tail.

29. *Nec tantum, quantum Fauni gaudent.* The correlative is often omitted in this way. *Parnasia rupes*—Mt. Parnassus in Phocis.

30. *Rhodope*—a very high mountain-range in Thrace, now called *Despoto Dagh* by the

Turks. It was the scene of the lamentations of Orpheus for his lost wife, Eurydice. Ismarus, or Ismara, another Thracian mountain, near the mouth of the Hebrus *(Maritza)*, and the city Maronea. See Geo. ii. 37.

31. Silenus proceeds to set forth the Epicurean doctrine of atoms: how they combined together in the Great Void, and how all things are made from four elements. Most of these phrases are Lucretian, e.g., *Semina terrarum* ("earth"), *animae* ("air"), *maris* ("water"), *ignis* ("fire"). *Primis*, i.e., *elementis*.

33. *Ut his, &c.*—The Epicurean idea was that there were primarily floating about in the immense Void, numberless solid and indivisible particles, which they called *atoms:* that these gradually combined to form bodies of different kinds, amalgamation taking place, however, only when like particles came into contact. Hence the world was formed, and all things therein.

34. *Tener—durare* of the next line proves, we think, beyond a doubt, that *tener* means the "young" world, not yet *hardened* and *inured* to toil. Voss and Forb. understand *tener orbis* to mean the *sky*. The order of creation, as intended by the poet, seems to be—first, the atoms combine to form the *exordia*, or rudiments of the different substances; secondly, that these *exordia* afterwards coalesced in turn to make up the *orbis*.

35. *Nereus*, the son of Pontus and Terra, the husband of Doris, and the father of the Nereids, was the most important sea deity after Neptune.

36. *Sumere formas*—i.e., to present the outlines of objects, such as hills, valleys, rivers, &c., or perhaps even of trees, and other productions, though these are more specially mentioned afterwards.

37. *Stupeant, cadant.* Note these verbs in the pres., though co-ordinate with *concreverit, coeperit*, and dependent on *canebat*, an imperf. tense. It will be observed that *stupeant solem lucescere* (the amazement at the sun shining) is *instantaneously consequent* on the action of the preceding verbs, and therefore called *present* in reference to their time.

38. *Altius* is to be joined to *cadant* in the sense of *ex alto*, "from on high," or, "from a considerable height." The meaning of the whole line is—He sang how the vapours being raised to a height on account of their lightness, formed themselves into clouds, and descended again on the earth in rain.

Submotis, "raised aloft."

41. *Lapides Pyrrhae*—see Ovid, Met. i. 313, sqq. 348-415. *Saturnia regna* is not in apposition to *Lapides*, but is the second particular of a series of three. The want of a conjunction before *Saturnia regna* has been found fault with; but it is not uncommon for Virgil thus to join by a copulative only the two last members of a series of three, as in Geo. i. 138; Æn. ix. 270.

42. *Prometheus*, who stole fire from heaven and gave it to mortals, was, by the order of Jupiter, pinioned to a rock, in Mt. Caucasus, and tortured by vultures *(volucres Caucasias)* eating at his liver.

43. *Hylas* was the youthful companion of Hercules in the Argonautic expedition. Having gone to a fountain to draw water, he fell in and was drowned. Hence it was said that a Naiad had fallen in love with him, and carried him off. Annual lamentations for him were made. Müller, in his "Literature of Greece," explains the story thus: "Hylas was the type of the tender beauty of spring destroyed by the intense summer heat." Note the remarkable scansion of the next line, where the last syllable of *Hyla* is long in the first instance, and short in the second. See Note, Ecl. ii. 53.

46. *Solatur*—"he consoles," i.e., represents her as consoled: sings of Pasiphae being consoled by the love of the bull. See stories of Minos and Pasiphae, Classical Dicty. *Virgo* is not confined to unmarried females, as numberless examples show, e.g., *virgines nuper nuptae*, in Horace.

48. *Proetides*—the three daughters of Proetus, king of Argolis, who, being seized with insanity, in consequence of their ridiculing the worship of Juno, wandered through Arcadia and Argolis, imagining themselves cows, and uttering fancied *(falsis)* lowings, until they were at length cured by Melampus.

49. *Secuta est*—"desired," "sought;" "*went after*," as we say. That is, None of the daughters of Proetus, though they were cows in shape *(collo timere aratrum)*, and external marks, *(cornua quaesisset fronte)*, sought for the society of bulls; whereas Pasiphae, though retaining her human form, desired such unnatural companionship.

52. *Erras*—"roam," in search of the loved bull.

53. *Latus*, "the accus. of reference," on which see Note, Ecl. i. 55. *Fultus*—Observe that the last syllable is lengthened by the arsis, and that, too, in the fifth foot, where this lengthening, though very common in the third foot, and after a short syllable, is rarely found. See Quaest. Virg. xii.

56. *Claudite saltus*—"close in the glades," i.e., guard the passes into, and the exits from, the wood that I may discover the haunts of my favourite. *Dictaeae*, from Mt. Dicte, in Crete.

60. *Gortynia*, i.e., Cretan, from Gortyne, or Gortyna, a city of Crete.

61. The apples of the Hesperides are famed in story. See Smith's Dicty. of Biog. and Mythol. *Puellam*, viz., Atalanta.

Phaethontiadas, the sisters of Phaethon, who were turned into poplar or elder trees. The word is not *necessarily* used in the sense of "sisters of Phaethon;" it may be *daughters;* for Phaethon was a name applied to Sol by the more recent writers.

64. *Permessus*, a river of Bœotia, flowing into Lake Copais. On *Gallus*, see the argument of Ecl. x.

65. *Aonas*, for *Aonios montes*, i.e., Bœotian. The district of Aonia was so called from the ancient inhabitants, the Aones. It included Helicon, which Milton thence calls the "Aonian Mount." *Una sororum* —"one of the Muses." This passage is finely conceived to describe the pursuits and success of Gallus. As he was engaged in the composition of poetry, one of the Muses led him to Helicon, when the whole chorus *(Phœbi chorus)* of her sisters rose to do him honour, and Linus presented him with the *fistula* of Hesiod.

68. *Ornatus crines*—See Note, Ecl. i. 55.

70. *Ascraeo*, i.e., from Ascra, in Bœotia, the natal place of Hesiod. To Hesiod is attributed equal success with Orpheus, in drawing after him the listening woods.

72. *Gryneum*, or *Grynia*, a town of Aeolis, famed for a shrine of Apollo, which was situated in a most delightful grove. Servius tells us that Gallus had translated into Latin a Greek poem by Euphorion, which celebrated the origin and beauty of the shrine and grove. *His (calamis)*, "with this fistula (of Hesiod's) let the origin of the Grynean wood be sung by you in such strains, that there shall be no grove in which Apollo will more delight."

74. *Ut Scyllam*—We prefer the reading *quid loquar aut Scyllam—aut ut narraverit*—in which remark the change of construction from Scyllam, in the accus., to *ut narraverit*, in a subjunctive clause, after *loquar;* and see our Note on Æn. ii. 5. The poet seems here to confound the two Scyllas. Scylla, the daughter of Nisus, king of Megara, for her treacherous, unfilial conduct to her father, was thrown into the sea by her lover, Minos, and became a bird, the Ciris. The other was the daughter of Phorcys, and was transformed by Circe into the monster described by Hom. Od. xii. 265 sqq.

75. *Candida, &c.*—This Scylla, daughter of Phorcys, had been, according to later poets, a beautiful maiden, but by the arts of Circe, her lower extremities had been changed into those of a fish; and round her waist were set the heads of sea-dogs. Compare Milton, Par. Lost, Bk. ii.

The one seemed woman to the waist, and fair;
But ended foul in many a scaly fold
Voluminous and vast. * * *
* * About her middle round
A cry of hell-hounds, never ceasing, barked
With wide Cerberean mouths full loud, and rung
A hideous peal; yet, when they list, would creep,
If aught disturbed their noise, into her womb,
And kennel there; yet there still barked and howled
Within unseen.

76. *Dulichias rates*, i.e., the ship of Ulysses, from which Circe took six of the crew. Dulichium or Dulichia was one of the Echinades islands, subject to the sway of Ulysses, and often confounded with Ithaca.

78. The next part of the song of Silenus tells of the metamorphosis of Tereus into a *hoopoo*, *Philomela* into a nightingale, and Procne into a swallow. Consult Smith's Dicty. of Biog., and Mythol. under the several names.

79. *Dapes*—i.e., the flesh of Itys, which was served up to his father, Tereus. *Dona*, a repetition of the same idea, the horrid *gift* of a banquet. The Greek version of the legend differs from the Latin. See Classical Dicty. as above.

80. *Quo cursu*—"in what an unusual mode of progress," viz., flight by wings. *Ante*, "previously," i.e., before departing to lonely haunts *(deserta)*. *Ante* is not a prep. governing *tecta*, as some would take it. A pathetic touch is given to the passage, by representing the unfortunate woman thus taking a last and melancholy farewell of her once happy home.

82. Phœbus is represented as frequenting Spartan scenes and rivers *(Eurotas)* on account of his love for the beautiful boy Hyacinthus, the Spartan, son of Œbalus.

83. *Ediscere*—"to learn by heart," "to treasure in their memory."

Lauros. Virgil usually writes this word of the second decl., but sometimes of the fourth.

84. *Ille*, scil. Silenus. *Referunt*, "re-echo."

85. *Cogere*. Observe the active infin. after a verb of ordering, without an accus. of the object, and see Ecl. iv. 33, Note. The evening star, however, now comes forth from Olympus, though unwilling to interrupt the strains of Silenus, and compels the shepherds to count their sheep and drive them to their folds.

ECLOGUE VII.

This Eclogue seems to have been written in the spring of 716 U.C. It is an Amoebaean contest between two shepherds, Corydon and Thyrsis, Daphnis being umpire, and Meliboeus a hearer. It would appear to have been composed in Cisalpine Gaul, before Virgil went to reside in Naples.

1. *Arguta*—"whispering," viz., by the gentle blowing of the wind.

4. *Ambo*—The *dual* form is used as the pair are closely connected in the time of arrival, in the circumstances of their life, and in their attainments in music.

Aetatibus—Abstract nouns are often used in the plur. where the sing. might be expected; as here we might expect *florente aetate*. *Arcades ambo*—The Arcadians were famous for their cultivation of music, which, indeed, was by law incumbent on all up to thirteen years of age. The phrase will therefore mean, "both are as skilled as any Arcadians." Voss thinks that they may have been actually descended from Arcadians who came into Italy after the destruction of Corinth.

5. *Pares cantare*—a Greek construction for *pares cantando*. For an explanation of the *principle*, see Ecl. v. 1, Note. *Respondere*—In Amoebaean verse the answering *couplet*, or stanza, or strophe, should correspond in form and meaning to the leading couplet. The modern *Improvisatori* of Italy are the representatives of this ancient class of extempore poets.

6. *Huc*—"in this direction," i.e., towards the place where they were sitting. *Dum* with the pres. tense, *defendo*, adds vividness to the description. *Defendo*—"protect," by straw, branches of trees, or other means, for in the beginning of the year, the night-frost often bit the tender plants in the north of Italy, as authorities tell us; and the myrtle is very tender. Wakefield would read *ab frigore;* but see Wagner, Quaest. Virg. i.

7. *Vir gregis*—"the good-man of the herd." So Theocr., viii. 49 says, ὦ τράγε, τᾶν λευκᾶν αἰγᾶν ἄνερ. *Ipse*, the he-goat himself, and therefore the rest of the flock, as line 9 shows. Observe that *deerraverat* is to be scanned as four syllables, *djerraverat*, by synizesis, which is "The running into one syllable, in pronunciation, two vowels, which properly constitute two separate syllables."

9. *Caper salvus*—Daphnis had recognized the flock of Meliboeus, and had driven them into a safe place. *Huc ades*, for *huc veni*—This is an example of "*constructio praegnans*," which see explained in Note on Æn. [illegible]

11. *Ipsi*—"of their own accord." *Juvenci*—"thy steers," not those of Daphnis.

13. The Mincius (*Mincio*) rises in the Alps, and near Mantua forms the Lake Benacus (Lago di Garda), after which it flows on to the Po, through a low-lying country, in a sluggish stream, and with sedgy banks.

14. *Examina*, i.e., *exagmina*, "those led out." The term is applied to the young of insects, such as bees, wasps, or locusts. The appearance of the young hives was a token of spring, as also below, in 15, the weaned lambs, which, being cast in November and December, were weaned when four months old.

Alcippen. Meliboeus means to say, that he had no *help-mate* like Corydon's Alcippe, or Thyrsis' Phyllis, to take charge for him.

16. It is best to punctuate with commas after *erat* and *Thyrside*, and thus the names of the rivals are made more emphatic, and the phrase is equal to "and there was a great contest, *such as you might expect* when Corydon was matched against Thyrsis."

19. *Alternos*, &c. "The Muses wished that they should remember alternate verses," i.e., "the Muses willed that they sing in amoebaean strains." As poets were inspired, they have been represented as merely *calling to mind* what had been put into their hearts by the inspiring deity.

21. *Libethrides*, "belonging to Libethrus," a fountain with a cave in Mt. Helicon. The Muses are, of course, among the number of these nymphs, if they alone are intended.

22. *Proxima*, scil. *carmina*. Observe that the plur. is here, as often, referred to the sing., *carmen*; so in Æn. viii. 427, FULMEN *erat; toto genitor quae* PLURIMA *coelo dejicit*.

On *Codro*, see Note, Ecl. v. 11.

24. *Pendebit*. When a man gave up his former occupation, he suspended the implements of his art to the gods, and consecrated them.

25. As Corydon has said that he wishes either to equal Codrus, or abandon the art; so Thyrsis, in reply, boastfully declares that he himself actually excels Codrus.

Hedera. The ivy was used to form crowns, not only for the Bacchantes, but also for poets: the latter class were supposed to have permanently, perhaps, some

of that insanity which the former temporarily showed. Servius suggests another reason, viz., that as the ivy is always fresh and green, so poems *deserve* imperishable fame.

27. *Ultra placitum*, i.e., beyond what is just and deserved. *Baccare* — "lady's glove," a herb which was considered an antidote for the "evil eye," or evil tongue.

29. *Delia*—"thou Delian goddess," viz.' Diana. *Vivacis* — "long-lived." Many stories are told about the long life of stags.

31. *Hoc*—It is not easy to say what is meant by *hoc*. Some say "contin ɔd success in hunting," which is spoken of in the line before. Others suppose *carmen*, of 21, to be referred to.

Tota — "a full-length figure." *De levi marmore*—of "polished marble."

32. On *suras* in the accus. after *evincta*, see Ecl. i. 55, Note. For a cut of the *cothurnus*, or hunting-boots, see Æn. i. 337.

33. *Sinum*—a large vessel for receiving wine and milk. As Corydon pays his vows to Diana, so does the poor Thyrsis.

On Priapus, the *monstrous* son of Venus and Bacchus, see Class. Dicty.

35. *Pro tempore*—"as times will permit," "in the meantime."

37. *Nerine Galatea*—The nymph, Galatea, daughter of Nereus and Doris, is addressed by the shepherd as if she were his own flame, and requested to come to meet him The poet merely transfers the names and characters of Theocr., Idyll. xii., in which Galatea is the love of Polyphemus. *Hybla*, a mountain in Sicily, on which see Ecl. i. 55.

38. It is a common, and not unnatural thing, for shepherds to compare their sweethearts to beautiful and fragrant flowers. On the *hedera alba*, see Note, Ecl. iii. 38.

41. *Sardoniis herbis*—The herb intended is thought to be the *Ranunculus Sceleratus*, of Linnaeus, which grew abundantly in Sardinia, and at present, even in France and Italy. It has a *caustic* power, so that if the fresh-pulled leaves are laid on the skin, they produce pustules, as if caused by fire. When eaten it has a *contractile* power on the muscles of the body, and particularly of the face, so that those affected by it seem to laugh. Hence the phrase, "a Sardonic laugh," is applied to *convulsive, involuntary* laughter. Homer, and others of the ancients seem to have used it of a laugh which concealed some *evil design*. See Hom., Odyss. xx. 302.

42. *Rusco*—"butcher's broom," a prickly shrub, which is found in our own island. Its leaves were supposed to have the effect of driving away mice.

The *alga*, sea-weed, when thrown out by the waves, soon began to rot, so that it was useful neither for burning, nor for bedding cattle; and hence it represents what is very worthless.

43. This line is borrowed from Theocr., Idyll xii. 2, *οἱ δὲ πεθεῦντες ἐν ἤματι γηράσκουσι*. Cf. also Ovid, Her. xi. 29, *Et nox erat annua nobis*.

44. *Si quis pudor* — "If you have any shame" in you at all, do not delay me so long from meeting with my loved one.

45. *Muscosi*—"moss-grown," and therefore cool. *Somno mollior herba*—This idea is borrowed from Theocritus, *εἴρια ὕπνῳ μαλακώτερα*. Cf. Theoc., Id. xv. 125, and viii. 38 sqq.

46. *Rara umbra*. The *arbutus*, or strawberry tree grew plentifully in Italy, and afforded food to the poorer class of people. Its branches are "far-between," and its leaves small, so that the term *rara* is entirely applicable as used of the shade cast by it.

47. *Solstitium*—"the summer heat;" as *bruma*,—"the winter solstice." *Gemmae*—"the buds." *Palmite*—"the vine shoot."

49. As Corydon had sung the delights of a summer scene, so Thyrsis in reply expatiates on the winter's comforts—a fireside with blazing logs, and the marks of heat on the smoky door-posts. It is to be remembered that the Romans had no such things as chimneys, in the proper sense of the word. There were *fumaria*, or smoke rooms, in the better houses—but in the humbler dwellings the smoke made its way out by the door, or the *fenestra*, or by a hole in the roof.

50. Observe the emphatic position of *semper* in line 50, and see Note Ecl. v. 21.

52. We care as little, he says, for the stormy blasts of Boreas, as the wolf does for counting the number of the flock on which he preys.

53. *Stant* is not simply equal to *sunt*; but it has reference to the *rough* and prickly character of the shrubs mentioned, and of their fruit. Observe the peculiarities of scansion in this line; the final *i* of *juniperi* is not elided before *et*; the final *ae* of *castaneae* is similarly treated, and the line is spondaic. See Metrical Index.

54. For *quaque* some books read *quaeque*, in which case *sua* would be the abl. sing., and must therefore be pronounced, by synizesis, *swa*. According to the reading in the text, *quaque*, the translation will be — "Everywhere there lies strewn about under each tree its own peculiar fruit."

56. He gives only one of the many signs of grief which would be exhibited were Alexis absent; but that one, as doing much more violence to nature than those suggested, by contrast, in the preceding lines,

may be taken as including all, and summing up the whole.

57. *Vitio aeris*, i.e., by the excessive heat.

58. *Liber*. Bacchus is said to envy the hills of the vine tendrils, i.e., the vines are burnt up, and the leaves are withered from off the tendrils. The verb *invidere*, like the Greek φθονεῖν, often means "to prevent one from having something," as here.

Liber is said to be connected, (1,) with *liber* (free), *libero*, *libertas*, &c., and the god is so called, either (a) because he frees the mind from vexing cares; or, (b) because he makes people speak freely (*verax Bacchus*); or (c) because Bacchus fought for the liberty of Boeotia: or (2,) With the verb *libare*, so that it would signify the ancient god of Italy, who, by diffusing the *vital juice* throughout nature, renders all things fertile.

60. *Jupiter* is constantly used for the *upper air*, as in Geo. ii. 325, which see. *Plurimus* is applied to the copiousness of the rain, as it is used of the abundance of nuts, water, &c., in the phrases, *plurima nux*, *plurima unda*, *plurimus amnis*, &c.

61. *Pōpulus*, fem., a poplar tree: but *pŏpulus*, masc., a people.

The nymph Leuce, daughter of Oceanus, was beloved by Pluto, and carried off by him. After her death this tree (ἡ λεύκη, the white poplar,) was, by his order, generated in the Elysian fields, or according to Homer, on the banks of the Acheron, to keep alive her name and memory. It was from it that Hercules, when returning from the Shades, made for himself a crown. Hence it is said to be *gratissima* to Alcides, i.e., Hercules. Bacchus, of course, loved the vine; the myrtle was sacred to Venus, for it flourishes best near the shore of the sea, from the foam of which this deity was sprung, and in it she hid to conceal herself at her birth; while Phoebus delighted in the laurel, into which his own Daphne had been transformed.

70. "From that time Corydon is to me a Corydon," i.e., is *par excellence* THE poet: or, "From that time Corydon, Corydon is my man," i.e., he is the *standard* by which I compare, or approve of, poets; Corydon is "the man for my money," according to our vulgar by-word.

ECLOGUE VIII.

This Eclogue was sent to Pollio as he was returning, in U.C. 715, from Dalmatia after subduing the Parthini, an Illyrian tribe. It consists of two unconnected songs, sung by rival shepherds. The first part takes its complexion from the third Idyll of Theocritus, and the latter from the second. The whole Eclogue is called Pharmaceutria—"The Sorceress"—from the second portion of it.

1. *Musam*, i.e., *carmina*. So Theocr. says, βουκολικὰ Μῶσα. In the first Ecl. we had the same idea expressed by *silvestrem musam*.

3. A favourite mode by which the ancients denoted excellence in music was, to represent the lower animals, or even trees, stones, &c., as captivated by the song. Thus Orpheus and Amphion are often lauded for possessing such a power of charming.

4. *Cursus* is construed by some along with *mutata*, as an "accus. of the remote object," "changed as to their course." *Requierunt* will thus be intransitive, "rested," "ceased to flow." But others take *requierunt* as act., governing *cursus* in the acc. "Caused their (course) streams to halt." An imitation of Virgil by Calpurnius, Ecl. ii. 15, shows us that *he at least* interpreted *requiesco* here in the latter sense. He says, *Et tenuere suos properantia flumina cursus.*

6. *Tu mihi*—Heyne would make *tu* nom. to *accipe*, in line 11, but this is so forced and unnatural as to merit instant rejection. *Tu* is evidently subject to *superas*, and *mihi* is the *dativus ethicus*. The dative of personal pronouns is very often used, where, so far as the meaning is concerned, it is superfluous; but it always conveys the expression of a *lively feeling*, and indicates that the matter spoken of has some relation to, and *interest for*, the speaker, and that the speaker has some sympathy with the person spoken of. Hence it is called Dativus Ethicus (ἠθικός). See Note on Æn. i. 261; and consult Zumpt, Lat. Gr. § 408; Madvig, § 248.

On *superas* (which means to pass over, whether by land or water; or to pass by) *saxa Timavi*, see Note on Æn. i. 244.

10. *Digna Sophocleo cothurno*, i.e., worthy to be compared with Sophocles, for *cothurnus* is often put for the tragic class of writings. For an illustration of the hunting-boot called *cothurnus*, see our Note on Æn. i. 337. The tragic buskin, however, was different, more especially in the sole, which was very thick (made usually of cork), to raise the actor, and make him look more imposing.

11. *A te principium, tibi desinet.* If we apply strict principles of grammar to this sentence, we shall find a difficulty in reconciling it to our usual rules. But the phrase is a proverbial one, and therefore exempt from stringent canons.

12. *Carmina*, &c., i.e., songs such as you desired, viz., Bucolics, to which kind of writing Pollio had urged him; or perhaps it refers to this identical song.

13. On *hedera*, see Note, Ecl. vii. 25; and on *laurus*, Note, Ecl. vi. 83. Observe the verbal subst. *victrices* standing in apposition to another subst. in room of an adj. This is very common with those nouns ending in *tor* and *trix*.

16. *Tereti olivae*—"his smooth olive staff, or crook." Some interpret, "an olive trunk," but this is not so good.

17. *Nascere*, i.e., *surge, orere*. Observe that *praeveniens* is separated by *Tmesis*. *Almum*—Heyne says, "*Proprie sunt alma quae alunt, ut lac, nutrix, Ceres, et alia; inde quaecunque bona, benefica, utilia, jucunda et grata sunt.* Hence this adj. is used of the *cattle* and the *fields*; of the *sun* and the *light*; of *water*; of *nurses*, and of the *gods*.

18. *Conjugis* is here used in a *prospective* sense. His *betrothed* one had proved false.

19. *Illis testibus*, i.e., the gods to whom Nisa had appealed in testimony of her affection: "Although I have profited nothing by their being witnesses."

21. *Maenalios*, i.e., Arcadian, Bucolic, for Mt. Maenalus was in the S. of Arcadia. *Tibia*—for an illustration of this instrument, see Æn. v. 871. The Romans used the *tibia* only in sacred rites, and in scenic performances; but the Greek shepherds had it as their common instrument. There was the single *tibia*, and also the *double*, which latter required both hands to play it. The former must have been the one here spoken of, as we have seen already that Damon was leaning on a staff, and therefore had *one* hand employed. This verse is frequently repeated throughout the poem, and introduces a new portion of the song, some notes of the pipe following as a prelude to the following canto.

22. *Argutum nemus*—"the whispering grove," see Ecl. vii. 1. *Pinos loquentes.* Some refer this to the effect of the wind in the trees; but as this idea is expressed in *argutum nemus*, others, with more appearance of propriety, apply it to the constant echoing of shepherds' songs in the wood.

24. *Pana*, i.e., the songs of shepherds on the *fistula* (see Ecl. i. 2) which was invented by Pan. Pan did not allow the oaten reeds to be idle; he it was who first made them *vocat*.

26. The shepherd complains that his betrothed wife, Nisa, is given (*datur*, scil *nuptum*) to his rival, Mopsus; and then goes on to remark that in affairs of love there is nothing too strange to expect, (*speremus*, "to look for," *in a bad sense*,) even the union of griffons with horses, in the yoke.

27. The griffons were mythical monsters, having the face of an eagle, and the body of a lion, with wings; their abode was in the Rhipean mountains, where they guarded golden treasures from robbers, especially from the Arimaspi, against whom and their horses they had a peculiar hatred.

Damae—*Dama* and *talpa* are made masc. by Virgil, but fem. by other poets, such as Horace, Martial, &c.

Ad pocula, i.e., *potum*, "to drink," "to the water."

30. *Sparge nuces.* This scattering of nuts was part of the old Roman ceremony of conducting the bride to the house of her husband, and to the *thalamus*. Hence, as this was done at nightfall, Hesperus is usually mentioned in connection with the event. This rising of Hesperus, the evening star over Œta, could not have been appropriate in the mouth of an Italian shepherd, and must have been taken from some Greek poet who either lived in Thessaly, or described a scene occurring in Thessaly. Perhaps it is borrowed from Catullus, lxii. 7, *Nimirum Œtaeos ostendit noctifer ignis.* Œta is now called *Katavothra*. On the throwing of nuts, see the same poem of Catullus. The bridegroom threw nuts among the younger members of the company, to indicate that he now gave up all childish indulgences.

32. This line is strongly ironical, as verse 26 shows. Cf. Theocr., xi. 31. The *hirsutum supercilium* belongs in the parallel passage of Theocritus to Polyphemus, who alleges that it is the cause of Galatea not loving him.

37. *Saepibus*, &c.—"in our enclosures," gardens. *Roscida*—"dewy." *Cum matre*—"with *my* mother," not *thy*, as is commonly interpreted. The phrase of Theocritus is, ἐμᾷ σὺν ματρί.

39. *Alter ab undecimo*, i.e., the twelfth. So in Ecl. v. 49, *alter ab illo* means not "second from him," but *next to him*, or *after him*.

41. *Ut vidi, ut perii*—This again is from Theocritus iii. 42, ὡς ἴδον, ὡς ἐμάνην, ὡς εἰς βαθὺν ἄλατ' ἔρωτα; or ii. 82, χ' ὡς ἴδον, ὡς ἐμάνην, &c. The first *ut* indicates *time*, the second admiration: "When I saw how I was undone!" i.e., the first glance was a "*killing* one." Observe the hiatus between *perii* and *ut*—it is excused by the arsis and punctuation mark. See Ecl. ii. 53. *Malus error*, i.e., the madness [the *vagaries*]

of love; the aberration of mind, and tendency to absurdities, which are symptomatic of love.

43. *Quid sit Amor*—"what is the *nature* of love?" For *cautibus*, some books adopt the old form, *cotibus*.

44. *Tmarus*, or *Tomarus*, a mt. of Epirus, having Dodona at the base of it. It is now called *Tomara*. *Rhodope*, in Thrace; see Ecl. vi. 30. *Garamantes*—an African tribe; they lived beyond Gaetulia, in the district which nearly corresponds to the modern Fezzan; see Æn. iv. 198. Note the hiatus in *Rhodope, aut*. The arsis and pause prevent the elision of *e*.

45. Wagner is of opinion that *edunt* is pres. tense, because it is equal to *parentes* SUNT. At all events, in vivid narrative, the pres. is often put for the perf.

47. The reference here is to Medea, of Colchis, wife of Jason, whose story is known to all. But as the innocent and pure-minded shepherd is horrified at the murderous deed, he concludes that none but those of naturally savage disposition could listen to the bloody suggestions of *crudelis Amor*, and hence he attributes badness of heart to Medea herself—*crudelis tu quoque mater*.

49. The question is asked, whether it was the *mater*, or the boy, Cupid, that was more cruel; and in the following line the reply is given that Amor is an obstinate, persevering fellow, but that the mother was at the same time a savage.

52. *Ultro*—"contrary to what you would expect;" see Note, Æn. ii. 145. On *aurea mala*, see Note, Ecl. iii. 71.

55. *Cycnis*—On this dative after *certent*, see Ecl. v. 8. Among the other unnatural changes which will take place the rustic and untutored Tityrus will become a very Orpheus or Arion in music. Arion was a native of Lesbos, and lived for a while at the court of Periander, king of Corinth. When he was, on one occasion, returning to Corinth, from a sojourn in Sicily and the south of Italy, where he had made a large sum of money by his art, he was thrown overboard by the sailors, who wished quietly to take possession of his gold; but he was conducted safely to the shore of Greece by a dolphin which, being charmed by his harp, took him on its back when he was cast into the sea.

58. *Medium mare*—"deep sea;" *medium* is not to be interpreted *literally:* the phrase is that of a man regardless of all consequences and calamities. *Vivite* is in the sense of *valete*.

59. *Specula* means any high point of view from which we can have a long and distant prospect. *Speculum*, "a mirror."

60. *Hoc munus*, "the song," says Heyne; "the death," say Voss, Wagn. and Wund. On *desine versus* see Note, Ecl. v. 19.

62. The song which follows is taken from the Pharmaceutria of Theocritus, Idyll. ii. A sorceress endeavours, by magic arts, to recal the attachment of a former lover who had deserted her. Cf. Hor., Serm. i. 8; Tibullus, i. 2. *Pierides*, the Muses, so called from a district of Macedonia, where they were first worshipped.

64. The preparations for the rites are proceeded with—the water for purification—the *verbena* and the frankincense. *Verbena* is said to be a general name for all those herbs and plants, such as the olive, myrtle, bay, &c., that were used in sacred rites. Medical writers apply the term to *a particular herb*, which we now call *vervain*. Donatus is of opinion that *verbena* is from *herbena*, from *herba;* and Servius, from *viridis;* but neither of these derivations is satisfactory.

65. *Mascula*. This word is applied by the ancients to the least and most valuable kind of *tus*. Servius accounts for the term *mascula* as follows: *Mascula tura, quae in modum testiculorum sunt*. Forbiger says it was "*rotundum in guttae speciem*."

Adole. *Olere* seems to mean primarily to *emit a flavour*, and its inchoative form *olescere* is equal to *augeri, crescere;* hence the derivatives *adolescere, exolescere, inolescere, obsolescere*, and the srbsts. *proles* and *soboles*. In this sense we have such phrases as *altaria donis adolere*, i.e., *cumulare*; *deos adolere, Penates adolere flammis*, i.e., *augere, colere, honorare*. Hence, as the gods were worshipped by sacrifices, and these, for the most part, *burnt* too, it came to mean the same as *cremare, incendere*; so that the phrase here would signify "heap herbs on the altar for the purpose of burning," i.e., simply, "burn," "set fire to."

66. *Conjugis*, not "husband," but "lover." *Sanos sensus avertere*, to turn away his right senses from their proper course, and lead them to the *insania* of love. *Carmina*, "charms," "incantations." The next line is frequently repeated throughout the song, for the same object as verse 21, which see.

69. *Deducere lunam*. This is a phrase often met with in the detail of magic rites, in which the moon always bears a conspicuous part. The moon and the stars were supposed to be at the biddling of the sorceress. See Plato, Gorg., p. 513; Hor., Epod., v. 45, and xvii. 77; Ovid, Am., ii. 1, 23.

Coelo is by most grammarians called dative here, as *capiti* in Ecl. vi. 16 in Greek fashion. For other examples, see Ovid, Met. vi. 592; and Ovid, Am. iii. 10, 32.

70. *Ulixi*, i.e., Ulixêi, contracted from Ulixei. Greek nouns in *ευς* ended in the

Doric dialect in ης, as Τυδευς—Τυδη. Hence arose a gen. in ου, either of the first, or of the Æolic third, decl.; and hence again was made the Latin gen. termination in *i*. Accordingly, in such nouns as Achilles, Ulixes, the proper termination of the gen. is *i*, and that of the accus. *en*; but on the contrary those which have *eus* in the nom., and have no variety of termination in *es* (as *Nereus*, *Tereus*, *Idomeneus*), make the gen. in *ei* and the accus. in *ea*. Virgil, however, avoided the forms *Achillei*, *Achillea* (from Achilleus), Ulixei, Ulixea, which Horace and others frequently used. See Note on Æn. i. 30.

71. *Cantando*, i.e., *incantando*. *Rumpitur*, i.e., *disrumpitur*,

73. While the sorceress utters these words, she is supposed to throw a true-lover's knot, by three threads of different colours, over the image of Daphnis, which she then carries round the altar. The number *three* was a sacred and a *perfect* one, as we see by many of the arrangements of husbandmen, priests, soldiers (in measuring the breadth of a fosse), medical men, &c. &c.

77. *Ternos*. From this word, and from *terna* in 73, some have supposed that there were *nine* threads in all; but, as distributives are frequently used for cardinals, *ternos* seems to be employed simply for *tres*.

80. "As this clay hardens, and as this wax melts, by one and the same heat." The sorceress is supposed by some to have two images on which she is operating; or by others, *one*, part of which is of clay, and the other of wax. An image of this latter kind would better represent an individual and a state: the hardening clay signifying the growing dislike of Daphnis to all other women, and the softening wax, his returning and increasing love for his former flame. Perhaps there were no images at all, but merely pieces of wax and clay. From other writers, however, we know that effigies were usual in such rites.

82. *Molam*—the ground *corn* and *salt* which were thrown over the head of the victim before sacrifice. *Fragiles* is said to mean "*crackling*"—i.e., which crackled as it burned. Loud crackling was a good omen. Cf. Ovid, Fast. i. 344, *non exiguo laurus adusta sono*.

85. *Talis amor*—"let such love lay hold on (*teneat*, below, 89) Daphnis, as is that when, &c. See Geo. iii. 230.

87. *Propter*—"near." Observe the poetic pleonasm in *aquae rivum*. *Ulva*, "sedge," is much more expressive than the other reading, (*herba*) of the indifference of the heifer to comfort, so long as her pursuit has been unsuccessful.

88. *Perdita* refers to what goes before, "lost one," "infatuated." *Serae nocti*, in the dat., is a much more vivid expression than *sera nocte*, for it represents *night* as *ordering* the beast to depart. See Geo. iii. 498.

91. *Exuvias* from *exuo*, means primarily "everything cast off," as clothes, armour, &c. It is commonly employed to denote the *hide of a beast*.

95. *Has herbas*, &c.—Pontus was properly a division of Asia Minor distinct from Colchis, but it is here made to include it. Medea, the most celebrated of sorceresses, was a native of Colchis. See line 47, above.

97. Moeris is not mentioned elsewhere. He is supposed to have been a skilled sorcerer of those days.

99. *Satas messes*, i.e., the crops sowed for a *future* harvest.

101. The assistant, Amaryllis, is now desired to bring ashes, and to throw them over her head into the stream flowing past. The head was to be turned aside, hence *trans jace*.

107. *Nescio quid certe est*, i.e., "it is certainly something of importance;" and the dog, too, barks at his master's return.

109. *Parcite*—She prays that the potent charms may cease to operate, and that as her lover is now coming, he may be allowed to come of himself, and not run the risk of being hurt by the effect of the incantations and other rites.

ECLOGUE IX.

In the year 714 U. C., when a second time lands were being divided among the veterans, Alfenus Varus, whom Octavianus had made governor of Cisalpine Gaul, allowed a part of their territory to be taken away from the people of Mantua. The farm of Virgil was given to the centurion Arrius; and the poet, having with difficulty escaped with his life from the enraged veteran, fled to Rome, and there wrote this Eclogue, leaving his *villicus*, or land steward, to humour Arrius, and comply with his orders in the meantime. This *villicus* is called Moeris; he meets a neighbouring shepherd called Lycidas, who is a poet, and who particularly admires the poetry of Menalcas, by which character Virgil represents himself.

1. *Pedes*, scil. *ducunt*, suggested by *ducit* in next clause.

2. "O Lycidas, we have lived to see the time, when a stranger, the occupant of our farm (a thing which we never dreaded) should say, This property is mine, depart ye former cultivators." Wagner, feeling the awkwardness of the ellipsis of *huc* or *eo* after *pervenimus*, would read *quo* instead of *quod;* but *pervenimus* implies an *eo* or *huc*, and more especially when it is joined to *tivi* the idea of "*the time to which*" is clearly indicated. Observe the force of *vivi*, which contrasts the present mode of dispossessing quiet farmers, with the former one of giving to the veterans the lands of persons who had been killed, or who had been forced out of their property by the laws of war.

5. *Victi*, i.e., overpowered by the veterans, and forced to yield. Virgil himself barely escaped the sword of the enraged Arrius. *Fors*, &c., "Fortune turns all things upside down." *Tristes*, "sorrowful," as a consequence of being *victi*, and obliged to bring the kids, a part of the farm produce, to Mantua, where the new owner seems to have resided.

6. *Quod nec bene vertat*—This is an old proverb—"and may bad luck go with them." *Nec* is often used for *non* [or rather for *et ne*] in prohibitions, being a much stronger negative. A more harmonious order of this phrase is, *quod nec vertat bene*, as we thus have an additional caesura. *Mittimus haedos*, i.e., we drive to him, absent (in Mantua), these kids. Wagner compares the phrase, *mittere inferias*, i.e., "*ferre inferias quae per tumulum ad inferos deveniant.*"

7. *Certe* adds confirmation to the whole sentence, and is to be joined to the verb: "I, for my part, had heard for certain" (for a fact). *Qua se subducere*—"where the hills begin to sink, and to lower their ridge in a gentle slope, even to the river (Mincius), and to the aged beech trees with tops now broken," literally, "beech trees old as to their tops now broken," i.e., which show that they are aged, by their tops being blasted and rotten through long exposure to the storm. It is better to make *cacumina* an accus., governed by *veteres*, on the principle of the "accus. of the remote object," on which see Note, Ecl. i. 55; consult especially Note on *inter densa umbrosa cacumina fagos*, Ecl. ii. 3. We would therefore remove the commas after *veteres* and *cacumina*.

10. *Vestrum Menalcan*—"your master, Monalcas," i.e., Virgil.

11. *Audieras*—"You have heard it, *I have no doubt*, and (i.e., *for*) there was such a report." Such is the force of the pluperf. Wagner puts a note of interrogation after *audieras*.

13. "But our poems have as much power amidst (against) the implements of war, as the Chaonian doves when the eagle swoops upon them." Dodona, a city of Epirus, famed for its oracle, which was the most ancient in Greece, was at a very early period inhabited by the Chaonians. The will of the god was indicated by the rustling of the wind in the tops of the oaks. These sounds were first interpreted by men, but afterwards by women, who were called πελειάδες, i.e., pigeons, because pigeons were said to have conveyed to Dodona the command to found an oracle there.

15. *Cornix sinistra*—"And had not a crow on the left previously warned me, from a hollow holm-oak, to put an end to the newly risen dispute by any means whatsoever." *Sinistra*, as we have seen in Note on Ecl. i. 16 (which consult), means sometimes "propitious," and sometimes "unpropitious." In this case, it is of little consequence in which sense we take it, since, while the crow gave notice of *evil to come*, it yet warned Moeris for his *benefit* and *safety*. The hollow, decayed, tree farther indicated danger.

17. *Cadit*. This verb is sometimes used as equal to *convenire*, *locum habere*, and hence it here means "does such enormous wickedness enter into any one's head;" "*take* possession of any one."

18. *Solatia*, i.e., his poems. We had nearly lost, it seems, the solace of thy poems along with thyself, Menalcas.

19. *Quis caneret nymphas*, &c. Reference is made to Ecl. v. 20, *Exstinctum nymphae crudeli funere Daphim flebant;* and so at line 40, *Spargite humum foliis, inducite fontibus umbras*. The meaning, of course, is, Who would there, in that case, have been to sing of the ground being strewed with the flowering herbs, and of the fountains being shaded with a green covering? The descriptions of our poet Menalcas were so true to nature as to make his hearers almost feel as if they saw before them in tangible reality the object named.

21. "Or those verses which I lately picked up from you, though I said nothing of it *(tacitus)*, when you were going to visit Amaryllis, the delight of all of us." This Amaryllis is a Theocritean character (Idyll iii. 1), and does not seem to be here applied to any individual in particular, but to signify generally any loved one.

23. This and the two following lines are translated almost word for word from Theocritus, Id. iii. 3-5.

Dum—"until," as often.

26. *Immo*—"nay, rather," "aye, farther," scil., who will sing those songs which he had in preparation in honour of Varus. The note of the swan before death was said

to be most beautiful; hence the poet represents these birds as reaching the heavens with their notes, and in their dying strains sounding the praises of Varus.

28. Cremona had sided with the party of Brutus, and hence had been severely treated by the victorious triumvirs. And since its territory did not prove sufficiently extensive for all the claimants, the district of Mantua, its next neighbour, was laid hold of to make up the deficiency.

30. *Cyrneas*, i.e., Corsican, Κύρνος. The yew-tree grew abundantly there, and was said to be the cause of the honey of that island being bitter. *Sic* is often used in beseeching, when he who asks a favour intreats by objects very dear. So Hor., *Sic te diva potens Cypri.*

We learn from Ecl. i. 54, and vii. 13, that the farm of Virgil abounded with bees.

31. On *cytiso*, see Ecl. i. 79; and on *si quid habes*, iii. 52. On *Pierides* (33), consult Ecl. viii. 63; iii. 85.

33. *Sunt mihi carmina*, i.e., *sum poeta*—But the public say I have a little of the *mens divinior*, and that I am a *vates;* in this latter statement, however, I do not believe them. There seems to be a distinction between *poeta* and *vates* here, though we found them identical in meaning in Ecl. vii. 25.

34. *Credulus* is found with the dat. in Hor. Od., i. 11, 8, *Carpe diem, quam minimum credula postero.* It is elsewhere construed with the gen., and sometimes with *in* and the accus.

35. The reason of the unbelief of Lycidas in his own inspiration is, that his poems do not equal those of Varius, or of Helvius Cinna. This Varius was the most illustrious of the Roman poets of that age in which Horace and Virgil began to write. He had great influence with Augustus and Maecenas; his name is well known to all the readers of Horace. Helvius Cinna, another distinguished poet of the period was the author of an Epic poem called *Smyrna.*

36. *Argutos*, i.e., *canoros*—"melodious," "tuneful."

There was an inferior poet, called Anser, who was patronized by Antony; and to whom was granted a portion of land in the Falernian district, *(de Falerno Anseres depellentur, Cic.)* He was a detractor of Virgil, and hence his name is *played* upon by the poet.

38. *Neque* is equal to *non enim.* The following song is taken from Theocr., xi. 42-49, 63 sq. The subject is, the love of Polyphemus for the nymph Galatea.

39. *Huc ades* for *huc veni.* This is an example of the *constructio praegnans*, explained in Note on Æn. ii. 18, and Geo. ii. 76, which see. *Quis est nam*, for *quisnam est.*

40. *Purpureum*, i.e., "beautiful," in which general sense this adj. is often used. *Circum* is not to be taken literally; it often means *proximity* and nothing more.

43. *Insani fluctus*—so Hor. says *insaniens Bosporus.*

44. *Quid quae*, &c.—"What (of those verses) which I heard thee singing by thyself at the approach of the serene night? I remember the air (the melody), if I could recall the words."

47. *Dionaei Caesaris*—of Cæsar, descendant of Dione. The Julian *gens* was derived from Iulus, or Ascanius, the son of Æneas, who was son of Venus, daughter of Dione. The comet which appeared in B.C. 43, during the celebration of the games instituted by Octavianus in honour of Julius Cæsar, was supposed to have conveyed the spirit of the great Dictator to heaven. This is the comet which returned again in 1680, and in 1832, as astronomers think, and is called "Halley's comet."

49. *Duceret colorem*—"might derive colour," i.e., might ripen. Observe the imperf subj. expressing repetition and continuance.

50. *Insere*—"ingraft your pear trees;"—if you do this now when so propitious a star is shining, not only you but your posterity will enjoy the fruit.

51. Moeris is supposed to stop suddenly, having forgotten what to say. Age, he alleges, has taken away from him recollection, and musical power. Although he had, when a youth, spent the whole day in singing, yet now he forgets all his songs.

52. *Condere soles*—"to hide the sun," to see the sun to bed, as we say, i.e., to close the day. Observe *oblita* used passively, though the perf. particip. of a deponent verb.

54. *Videre priores*—the seeing of a man by a wolf, before he saw it, was considered an evil omen, and usually so affrighted the onlooker as to deprive him of the power of speech.

55. *Referet*—"will repeat."

56. *Causando*—"by pleading excuses." *Amores*—"anxieties."

59. *Hinc adeo*—"from this very point." With the whole passage, cf. Theocr., vii. 10, 12.

60. Bianor, or Ocnus, was son of the river-god Tiber, and of Manto, daughter of *Teiresias.*

65. *Fusce*, i.e., the kids. But it is probable that Moeris had some other burden, which Lycidas proposes to relieve him of; if, indeed, he was carrying the kids at all.

67. We shall sing songs better then, when he himself, viz., Menalcas, shall have returned to his farm.

ECLOGUE X.

In u.c. 716 Virgil wrote this Eclogue, on the occasion of his friend, Cornelius Gallus, losing his mistress Lycoris, who had proved false to him, and had followed one of the soldiers of Agrippa, in an expedition made by that general into Gaul in the said year. For the history of Gallus, see Classical Dictionary, (Lempriere, or Smith.) With this Eclogue, compare the description of the melancholy youth in Gray's Elegy; see also Spencer, Faerie Queene, iv.; and Milton's Lycidas.

1. Arethusa, a fountain in the island of Ortygia, off the coast of Sicily. The nymph of the fountain is here invoked, as if the inspirer of pastoral poetry, of which, as already said, the Sicilians were the chief cultivators. At the time when this Eclogue was written, the poet seems to have been at Naples, preparing for the composition of his Georgics, and therefore giving up Bucolic poetry. Hence he says, *supremum laborem. Concede*—"grant," "allow," i.e., favour me in this my last Bucolic strain.

2. *Quae legat Lycoris*, i. e., such that Lycoris may read, and be ashamed of her inconstancy, in leaving a lover of so excellent a character, and so true and faithful a heart. Some books put a colon after *laborem*, and a full stop after Lycoris, making *pauca* depend on *concede*. This is Wagner's idea, adopted by Forb, &c.

4. *Sic* is, as remarked on Ecl. ix. 30, often thus used in wishes. When one makes a request appealing to something very dear to, or valued by, him, the speaker usually asks something in turn for himself from the person or deity on whom he invokes some blessing.

The story of the river Alpheus running below the Ionian sea to meet the waters of Arethusa is well known. The poet prays that Doris (she was wife of Nereus), i.e., the sea, may not mix her bitter (salt) waters with the beautifully clear and fresh streams of Arethusa. *Sicanos*—Virgil makes the first syll. of this word short, and the second long. Silius makes the first long, and the second short.

6. *Sollicitos*—"anxiety causing," i.e., "vexatious," "excruciating," "torturing."

8. *Respondent* here governs the accus., *omnia*, in the sense of "re-echo," "repeat," i.e., reply to.

10. *Naïdes*. Some (Heyne and Wagner) understand the nymphs; but Voss, Wunder., and Forb. say, the Muses, on account of the mention of Parnassus and Aganippe, in Aonia.

Indigno amore—"an unrequited love," literally, "a love which he did not merit," viz., an unfaithful attachment. Parnassus, usually called a Mt. of Phocis, though the range extended farther. Pindus was the celebrated range on the confines of Thessaly and Epirus. Aganippe was a fountain on Helicon, a Mt. of Boeotia, which was by the poets called Aonia, from the ancient tribe of Aones who inhabited it. The epithet *Aonius* is very often used for all matters referring directly or indirectly to the Muses; thus *Aoniae sorores, Aonia Lyra, Aoniae camoenae, &c.*

12. Aonie is the Greek form Ἀονίη. On the hiatus see Ecl. ii. 53.

13. Observe the hiatus *lauri, etiam*, and see Note, Ecl. iii. 6. The poet represents the objects of nature as indulging in grief, and thus rendering themselves personified for the time. Much vividness, force, and beauty are thus added to the narrative.

15. Mts. Maenalus (in the S. E.), and Lycaeus (in the S. W. of Arcadia), and indeed Arcadia generally, are now the scene of the poem. There Gallus is, by a poetic fiction, represented as consoling his love, as he reclines at the base of a retired and lonely rock.

Observe the two forms of the 3d plur. perf. indic., *flevere* and *fleverunt* in close proximity. The metre here decides the use of each; but Wagner wishes to prove that *fleverunt* is employed when the perf. has its full force of "have," *flevere* being the indefinite, aorist form. This distinction, however, is not at all carried out by examples. It would appear that the short and light form is used towards the end of a line, and the stronger form in the beginning, or where the metre actually requires the heavier termination. The poets, as also Tacitus, Sallust, and Livy, prefer the light form, while the stronger termination is very often found in Cicero.

16. *Nostri nec poenitet*—The meaning seems to be, The sheep are not ashamed of me, though a humble poet; i.e., though I am a *humble* poet, the shepherd's life [which is a *noble* and *happy one*] is sung by me in such a way, as that those celebrated do not feel ashamed of their minstrel. Therefore, though you are a *divinely inspired* poet, do not be ashamed of being represented in the company of sheep and shepherds, for even the beautiful Adonis himself was a shepherd. Some interpret *nec poenitet, &c.*, "*nor do they disdain to share our sorrows.*" This view gets some *shadow* of confirmation from Theocr., Idyll. i. 74, 75, but if adopted,

there is a want of balance between the clauses.

Virgil borrows largely, in this Eclogue, from the first Idyll of Theocritus, the "Adonis."

19. *Upilio*, for *ŏpilio*, which would not suit the metre. *Bubulci*—"neat herds," which are well designated *tardi*. Some read *subulci*—"swine herds," and this has the best MS. authority. *Tardi*, however, will apply equally well to both.

20. *Uvidus, glande*—The acorns were collected, and preserved in water during the winter, to be served out, not only to the swine, but also to the oxen. Hence *uvidus* refers to the duty of Menalcas, in bringing forth the acorns from the store, and not to his being wet with the morning dew, as he drove his herd to the wood to collect the "*mast*," which there lay scattered about. *Hiberna* would thus mean, not, "gathered in winter," but "the winter's food."

21. After representing the rocks, plants, lower animals, and men, as taking an interest in Gallus, and grieving at his distress, the poet now introduces the gods likewise, as concerned for his state. *Unde amor iste*, i.e., what girl inflames you?

23. *Lycoris*—This female had, under the name of Cytheris, been beloved by Mark Antony and Brutus. She had gone, as stated in the introduction, beyond the Alps with her new lover. *Per nives*—From these words Wagner argues that the Eclogue was written when there was spring in Italy, but while the snow still lay on the Alps. But little stress must be laid on this, as some of the Alps are clad with perpetual snow, and as the lowlands of Italy are seldom covered with it: if it do fall, it soon melts again.

Silvanus was a very ancient domestic deity of the Latins: he presided over agriculture, cattle, boundaries, &c. He is usually represented as crowned with a garland of the leaves of trees, or of large flowers and reeds, and having in his hand a cypress, or other wand, or the stalks of the herb fennel (*ferula*). He is often confounded with Pan.

27. *Ebuli*—This is what is called dwarf elder, or wall-wort, or dane-wort. It has black berries, yielding juice of a reddish colour. It is like the common elder, and grows to the height of about three feet. It received the name dane-wort, from the legend that it sprung from the blood of the Danes, when massacred in England.

Minio—The *minium* was what we call *sulphate of mercury*, or *native cinnabar*, or *native vermilion*. It was largely found in the Spanish mines; the name is said to be still preserved in the river *Minho*; but this is perhaps only a fancy.

28. The god asks if there is to be any limit to these lamentations. He consoles Gallus, by saying that *Amor* (the god, Cupid) cares not for such demonstrations of grief, and that he is as difficult to satisfy with the flow of lovers' tears, as grass is with moisture, bees with cytisus, or goats with leaves.

31. *At* expresses the refusal of Gallus to receive such comfort. He therefore begs the Arcadian shepherds, so famed for song, to celebrate to future ages his unhappy lot. Observe *tamen* as the first word of its clause. This is perhaps to be accounted for on the consideration that it refers to something suppressed.

32. On *cantare*, governed in the infin. by the adj. *periti*, see Note, Ecl. v. 1.

33. Gallus now expresses an *optative* belief that his bones will rest in peace if he be sung by the Arcadian swains; and he regrets that he is not one of them, in humble life, and away from cares and anxieties.

38. *Furor* is used here like *amor*, *flamina*, *ignis*, for "the object of one's attachment." Gallus now supposes how much happier would have been his lot, had he had some Phyllis or Amyntas, some female or some boy, who would have remained faithful to him, even though a dusky hue should have disfigured the face, (beauty lies not in colour, he says:) then he might have had Phyllis to gather flowers for him, and Amyntas to sing.

40. *Inter salices sub vite*. This phrase has been censured, on the ground that the vine does not grow in those marshy districts where the willow is found. It appears, however, that the willow was occasionally planted in Cisalpine Gaul, to train the vines on, in places where other trees would not grow.

44. Virgil has been found fault with for representing Gallus as at one time a shepherd, and again as a soldier. But a little reflection will show that this charge is groundless; for the poet merely speaks of him as reclining in an Arcadian cave, surrounded by sheep, which are participators in his sorrows, along with bay trees, rocks, &c. So Pope, in Past. 2—

> Soft as he mourned, the streams forgot to flow,
> The flocks around a dumb compassion show.

With as much justice might critics accuse Virgil of making his hero a god for the time, because he brings forward a number of deities to condole with him in his calamity. *Me*, therefore, is the correct reading, and not *te*. The meaning of the whole passage is: "I wish I had been a shepherd, you the daughter of a shepherd; then we should have lived in happiness and quiet in these secluded Arcadian glades; but now I am a soldier, and you, too, are following the hard-

ships of the camp. Such joys are therefore not to be hoped for."

46. *Nec sit, &c.*—"nor let it be for me to believe so atrocious a thing;" i.e., force me not to believe, "let me be allowed to disbelieve."

50. *Chalcidico versu*—In Chalcidian verse, i.e., in the style of Euphorion, a Greek poet, of Chalcis in Euboea, some of whose poems Gallus is said to have rendered in Latin, or at least to have closely imitated. Euphorion was librarian to Antiochus the Great, of Syria.

51. *Pastoris Siculi*, i.e., Theocritus. Gallus now proposes to turn to pastoral poetry to assuage his grief. But he immediately changes his mind, and thinks of enduring his love, and even cherishing it, by wandering in the groves, and inscribing the name of his loved one on the trees, so that, in proportion as they grow, his affection may increase likewise. So Cowley, in the "Mistress"—

> Notes of my love, thrive here, said I, and grow,
> And with ye let my love do so.

See below, 54.

52. *Spelaea*, i.e., σπήλαια, is used by other writers also for *spelunca*, e.g., Claudian, and the author of Ciris.

53. *Pati*, scil. *amores*. *Patior* is frequently used absolutely, meaning to "endure hardship." See Hor., Serm. ii. 6, 91. *Praerupti nemoris patientem vivere dorso.*

Incidere amores—To inscribe on the bark of the trees his love, and the name of his *inamorata*.

54. *Crescent illae, crescetis, amores*—This beautiful idea is worthy of the genius of Virgil.

55. *Maenala*—This is the plur. form, from the sing., Maenalon, which is sometimes found. The usual term is Maenalus.

57. *Parthenios saltus*—"the glades of Mt. Parthenius," which was on the confines of Arcadia and Argolis.

59. Cydonia, in Crete, (and, indeed, Crete generally) was famed for the manufacture of bows, arrows, and javelins. The Parthians, also, excelled in archery: hence, a Parthian bow and Cretan arrows represent the best articles of their kind. *Partho*—The more usual adj. would be *Parthico*. *Torquere* is a verb properly applied to wielding the sling, but is transferred to the hurling of the spear, and the shooting of an arrow. *Cornu*, i.e., *corneo arcu*.

Sonantes lucos—"the echoing groves," i.e., echoing with the winds, and the noise of brooks, waterfalls, &c. Some refer it to the echoes of the hound and the hunter.

60. But here he checks himself, reflecting that such devices would prove quite useless to bring about the desired peace of mind. Observe that the pron. *haec* is nom. plur. neut., referring to the clauses going before, which detail the plans of Gallus. Some read *est*, in which case *haec* is sing., being attracted into the gender of the following subst., *medicina*. On this corruption of *number*, in verbs, on account of the understood subst. being wrongly conceived, see Epitome of Wagn., Quaest. Virg., viii. 1.

61. *Deus*, scil. Cupid. *Ille* draws earnest attention to the object with which it is joined: so here it means "*that well known* unmerciful little deity."

Mitescere, "to soften at;" to be moved to compassion.

62. *Hamadryades*. These were properly those nymphs which were supposed to come into existence, and to perish, along with the trees to which they belonged. The derivation is ἅμα, "together with," and δρῦς, "an oak-tree."

63. Observe the repetition of *ipsa, ipsae*, expressive of excellence in the objects, and of admiration on the part of the speaker. *Concedite*, "farewell."

64. *Illum*, i.e. Cupid. *Labores*, "griefs," "misfortunes," "calamities."

65. *Nec si*. These lines are imitations from Theocr. vii. 112-114. The Hebrus (*hodie, Maritza*) was the first frozen river which the Romans met with in their expeditions; and hence it became proverbial for very great cold and hardship. It rose at the junction of Mount Scomius with Mount Rhodope, and flowed into the Ægean near the island of Samothrace. It was by its banks that Orpheus was said to have perished.

66. *Sithonia* was a division of Thrace, and afterwards of Macedonia, being the centre of the three promontories which jut out into the sea from the large peninsula of Chalcidice.

The adj. *aquosae* has been found fault with here in so close relation to *nives*. It will be observed, however, that *aquosae* is a *general epithet* of winter, and expresses its Italian character: the poet's readers, therefore, would readily understand the phrase, and excuse its use. We cannot expect even the greatest men to be *always* as lynx-eyed in criticising their own writings as are pedantic grammarians whose business it is to detect the faults of their neighbours.

67. *Liber* is properly the inner bark, but is here put for the rind generally. The heat of summer is the time spoken of.

68. *Versemus*, "tend"—literally "drive here and there." Aethiopia lay south of Ægypt, and more *sub sidere Cancri*, i.e. under the *tropic*.

69. This line, "*omnia vincit*," is said by Gallus with resignation:—In the next the poet returns to speak of himself and his task. Observe the last syll. of *amor* lengthened

by the *arsis*. Cf. Note on Ecl. i. 39, and iv. 51.

71. *Sedet et texit.* The presents are referred to the time of *cecinisse*—to have been singing *during the time* that he sits and weaves.

Fiscella—a small basket of wicker work, or rushes, which was used for many domestic purposes, but more especially for holding a kind of cheese, made of curdled cream.

72. *Maxima*—"of very great value:" i.e., grant that Gallus may esteem them highly.

73. *Cujus amor*—"my love *for* whom." This is an instance of the *objective gen.*, on which see Note, Geo. iv. 110, and Æn. i. 462.

75. *Gravis*—"unwholesome," "detrimental." So in next line, he says that the shade is hurtful to vegetation: it stunts the growth of plants, and in like manner it damps poetic fire, and deadens poetic energy. The juniper was said to be even injurious to health, from the noxious exhalations which it emitted during the night.

77. *Ite saturae*—"go home, sated as you are." Hesperus, the evening star, is coming into sight. On Hesperus, see Ecl. viii. 30.

[SILVANUS—*Montfaucon.*]

[CERES—*Müll. Denk. der Alt. Kunst.*]

NOTES ON THE GEORGICS.

The long-continued struggle of the civil war in Italy had paralyzed the efforts of steady industry, had almost put an end to the operations of agriculture, and had, as a natural result of these causes, produced famine over the length and breadth of the land. The strength and experience of the rural population had been drafted off to the wars, where many of them perished on the bloody fields of fraternal slaughter, and their places, as husbandmen, had been supplied by the veterans of the triumvirs, who showed themselves totally unfit to undertake the management of farms, and the rearing of cattle. Mæcenas, seeing the damage which this ignorance would entail on the new settlers themselves, and on all Italy, requested the poet Virgil to write a didactic poem on the subject of agriculture, of such a kind that, while the elegance of its versification, and the charms of its style, should win the hearts of the more educated classes, the principles and precepts of husbandry might be well received by the less polished, as coming from one who himself had had practical knowledge of the farmer's life. With this wish of his patron our author complied, and produced the Georgics, one of the most elegant compositions of ancient times. Along with rules and directions for the various operations of land culture, cattle and bee-rearing, and vine-growing, there are interwoven some delightful episodes, on mythological, moral, and philosophical subjects, which lend interest and fascination to the whole: such, for example, as the Praises of Italy, the delights of a country life, the prodigies which preceded the death of Cæsar, and the history of Aristæus. The Georgics were written after the Eclogues, when the poet's taste and judgment were more matured, and when he had more leisure and contentment of mind to carry on, without interruption, a lengthened poem. Naples and Campania seem to have been his residence during the greater part of the period that he was engaged on the work; and, in many respects, the poem seems to have been composed with an especial eye to Campania. It is supposed that he began the Georgics about 707, and completed them about 724. His chief models were Hesiod

among the Greeks, and Lucretius among the Romans; but he borrowed largely also from Aristotle, Theophrastus, Aratus, Mago, Varro, Cicero, &c., &c. The name Georgics *(Georgica)* is Greek, Γεωργικά, and means "agricultural affairs." The title *Georgicōn* (i.e., γεωργικῶν) is the gen. plur. of *Georgica*. Some copies give *Georgicorum*, but the Greek form is to be preferred. The student will find in Thomson's "Seasons," and in Gray's "Rural Sports," many passages bearing a remarkable resemblance to portions of this poem.

BOOK I.

ARGUMENT

I. General subject of whole poem; viz., Agriculture, Book I.; Vines and Trees, Book II.; Cattle, Book III.; Bees, Book IV. (lines 1-4).

II. Invocation of Gods, and of Cæsar (5-42).

III. Opening of Subject Proper—Preparations for Sowing:
- (1.) Period at which to commence ploughing (43-49).
- (2.) Nature of climate, character of soil, and most suitable modes of cultivation, to be ascertained (50-62).
- (3.) Minute directions as to the manner and time of ploughing particular kinds of soil (63-70).
- (4.) Means of refreshing the soil (71-93).
- (5.) Modes of pulverizing the soil (94-99).

IV. Operations succeeding Sowing:
- (1.) Rendering the soil *fine* (100-105).
- (2.) Irrigation of crops (106-110).
- (3.) Checking of luxuriant growth (111-113).
- (4.) Drawing off excessive moisture (114-117).
- (5.) Drawbacks and annoyances to which the husbandman is subject—the means of preventing or of remedying them (118-159).

V. Agricultural Implements and Appliances (160-186).

VI. Indications of the *yield* of the ensuing Harvest, and Artificial means of Increasing Fruitfulness of Seed (187-203).

VII. Proper season for Sowing different Seeds to be decided by Observation of the Heavenly Bodies: Explanation of the Seasons (204-256).

VIII. How the Husbandman is to employ his Leisure Time; what Days are Lucky or Unlucky for certain transactions; and what Operations should be done by Night or by Day in preference (257-310).

IX. The Weather:
- (1.) Storms of particular seasons (311-334).
- (2.) Means of guarding against them (335-350).
- (3.) Prognostics of change of weather (351-463).

X. Political Changes even foretold by Heavenly Bodies; the Death of Julius Cæsar—its Prognostics, its Accompaniments, and its consequences (464-514).

1. The contents of the Georgics are briefly stated in the first four lines: Bk. I., Agriculture (*quid faciat lætas segetes*); Bk. II., The cultivation of vines and of trees generally (*ulmis adjungere vites*); Bk. III., The tending of cattle (*cura boum, cultus habendo pecori*); Bk. IV., The rearing of bees (*experientia apibus*). And here it is to be remarked that the poet begins at vegetable life in its lowest types, and goes up in beautiful gradation to that form of animal life which nearly resembles man in the political organization adopted by its members. Thus, he treats first of grass and herbs, and then passes on to shrubs and trees; next he sings of the lower animals, beginning with the more sluggish and bestial, till he rises to the bees, which, in their sagacity, wisdom, industry, and social economy, resemble and approach the human race.—Forbiger. We do not think that this arrangement was adopted by Virgil on the grounds indicated by Forb. We believe it to be accidental; and we are of opinion that he chooses rather to detail first those operations which are the foun-

dation of all rural occupations, the culture of the soil naturally preceding the rearing of trees and of cattle; and the care of bees coming last, from their less importance in an agricultural point of view.

This first line is an expanded form of the title of Hesiod's kindred work, Ἔργα καὶ Ἡμέραι, "The Works and Days;" i.e. *Quid faciat laetas segetes* expresses the Ἔργα, and *quo sidere* the ἡμέραι, days or *times*, when the different operations should be conducted. It will be observed that throughout the Georgics the poet directs operations by the rising and the setting of the constellations.

Laetas, "joyful;" i.e. "fertile," as applied to fields; "abundant," to crops. Our slang term, *jolly*, has the double meaning of "in high spirits," and "excellent" in some way; and similarly farmers talk of land being "*in good heart*." *Segetes* sometimes means the crops, i.e., the harvest, and sometimes the corn-fields (as here) viewed as to their *soil*. *Quo sidere*, i.e. *quibus mensibus*.

2. *Vertere terram*, scil. *aratro*, or *ferro*, or *vomere*, or *bidente*, for all these words are used with this verb; though we often find *vertere* used absolutely for *ploughing*.

Adjungere ulmis—As already remarked elsewhere, the Italians trained their vines to trees rather than to stakes or walls. *Vites* is used, as the vine was the most valuable of their trees; but other trees are intended to be included.

Mæcenas (C. Cilnius), the great friend and close confidant of Augustus, the enlightened patron of literature and art, was he who first suggested this poem; and to him it is naturally inscribed. He died in 746 U.C., the same year with Horace, and eleven years after Virgil. For his life see Smith's Dict. of Biog. and Mythol.

4. *Qui cultus habendo pecori*—"What kind of treatment [attention, care] is necessary for the *proper* rearing [keeping up the stock] of cattle." Observe the force of the gerundive, *habendo*, expressing *suitableness*, or *fitness*, or *necessity*. By *pecori*, small cattle, such as sheep and goats, are meant. It is opposed to *boum*. The usual distinction made between *pecus, pecoris*, and *pecus, pecudis*, is, that the former means cattle generally, in flocks or herds, while the latter suggests *individual heads*.

Quanta, &c.—"how great experience is necessary for the proper nurture of the thrifty bees;" or, as Wagner and Forb. will have it, "the bees scanty in number:" i.e., "how great experience is required so as to keep up or increase the number of the thinly-peopled hive." This is a rare meaning of *parcus*, if indeed the word can bear such an interpretation at all. Forb. and Wagn. adduce no example of such a use, and ground their argument on the *sense of the connection*, which, they say, is all about the breeding and keeping up of the race—*habendis* being understood to *apibus*, from *habendo*, going before. The poet, we believe, used the adj. *parcis* in its plainest sense of "frugal," "sparing," "thrifty,"—that characteristic of the bee which still distinguishes it, and which renders it a model worthy of human imitation, being uppermost in his mind, and not the idea of difficulty of preservation and of propagation. Some copies read *parvis* for *parcis*.

Observe that *pecori* preserves its final vowel, from elision, by reason of the *arsis* and *pause*. See Ecl. ii., 25, 53; and consult Quaest. Virg. xi.

5. *Hinc*, "Henceforward," "now," "henceforth." Heyne. Others, however, as Forb. and Voss, take it to be a modest qualification of the rather extensive "table of contents" just laid down, and would interpret "in part," "*ex his*," from these topics, i.e., "some subjects from among these, and some parts of said topics, I shall sing of." But Heyne's rendering is the most simple, natural, and appropriate.

Vos, o clarissima, &c. On to line 42, we have the invocation; first, of such deities as are in any way connected with agricultural affairs; and, secondly, of Cæsar Octavianus who was one day to become a god, according to the poet. These lines form one of the most beautiful portions of the poem. Some consider *clarissima lumina* to be in apposition to *Liber* and *Ceres*, but this is not to be received. The words refer to the sun and moon, whose influence was so great in these matters, as the sources of heat and light, the regulators of seasons, the prime movers of vegetation, and the ripeners of the fruits of the earth. Liber and Libera were, it is true, sometimes confounded with the sun and moon, but that was only in certain *mysteries*: besides, Varro, whom Virgil frequently imitates, and whom he evidently had in view here, invokes separately and by name, first, Jupiter and Tellus; secondly, Sol and Luna; and thirdly, Ceres and Bacchus; thus proving that the third pair were different from the second.

Ducitis, &c., "who conduct down heaven's slope the gliding [i.e. quickly moving] year." *Vos* is subject to *ferte* in line 11, or to *adeste*, which may be supplied, and which is suggested by *ferte pedem*.

7. After invoking the Sun and Moon, as the first and most important powers in *all* matters pertaining to agriculture, the poet proceeds to name those deities whose special intervention is necessary in the several departments of rural affairs: thus, for Bk. i., Ceres is entreated; for ii., Bacchus, the Fauns and Nymphs, Silvanus, and Minerva,

the producer of the olive; for iii., Neptune, to whom horses are a delight, Aristaeus, and Pan, the guardian of sheep; for iv., the same Aristaeus, who was skilled in all matters of husbandry, and whose knowledge of bees was especially remarkable. Note carefully that the *hero* Triptolemus is also invoked *(puer monstrator unci aratri)*, and this affords a precedent for introducing one who is by and by to be a demigod, viz., Octavianus.

On the name *Liber*, see Ecl. vii. 58; and on *alma*, Ecl. viii. 17.

8. *Chaoniam glandem.*—On this phrase, see Note, Ecl. ix. 13. *Glans* is applied to any kernel-fruit, such as the *walnut*, *date*, *acorn*; and is here used of the primitive food of man, on which he was said to have lived, till he was taught agriculture by Ceres.

9. *Miscuit pocula uvis*, qualified the water by the juice of the grape, i.e., introduced the vine and gave men wine to mix with the water which they formerly drank. The word Acheloïa is said to refer to the old legend that the Acheloüs (in Ætolia) was the first river which appeared on the face of earth, and that the name thus means *water generally*. Hermann, however, thinks that the term is used to signify *fresh water*, either *river* or *spring*, from Ἀχελώϊς, (kindred to χίλυς, and χιλώνη, i.e., *testa*,) the name of one of the River-Muses. The ancients seldom drank wine without mixing it.

10. On Fauni, see Ecl. vi. 27. *Praesentia*—"propitious;" near at hand, to render effectual assistance, *in person*, whenever it is required.

11. *Ferit pedem*, scil. *huc*, i.e., *adeste mihi*. On *Dryades*, see Ecl. x. 62, and v. 59.

12. *Munera*, viz., corn, wine, herds, flocks, &c. *Tu*, scil. Neptune, who struck the earth with his trident, and caused the horse to bound forth. The story of his contest with Minerva is well known. See Smith's Dict. of Biog. and Myth. under "Neptune." Voss and Jahn think another story is referred to, viz., that which represented the first horse as leaping forth from a rock in Thessaly, which had been struck by Neptune, but not in any contest with Minerva. For *equum* some books read *aquam*, with a reference to that form of the legend which said that, in his contest with Minerva, Neptune produced a fountain, or spring of salt water. But with what propriety could *frementem* be applied to *aquam* in this sense? *Cui*—"at whose command."

Prima tellus is by some interpreted "the young earth," i.e., recently created. But it is better to take *prima tellus fudit* as a poetic inversion for *tellus primum fudit*—"the earth gave birth to an animal then for the first time seen." *Fundere* is used *de partu felici et facili*, and is peculiarly applicable here, where the action is instantaneous.

13. *Tridenti*—Some books read *tridente*, on the principle that of words in *ns*, substs. have *e* in the abl., and adjs. *i*. The best MSS., however, have often the *i* form in the abl. of substs., as here.

14. *Cultor nemorum*—This is Aristaeus, son of Apollo and the nymph Cyrene. He was the inventor of the art of cheese-making; he taught the cultivation of the olive; and was the guardian of flocks and pastures, whence he is called *cultor nemorum*. *Cui*—"by whose kindness," "at whose behest." *Ceae dumeta, &c.*—After the death of his son Actaeon, Aristaeus retired to Ceos, or Cea, (now called *Zea*, or *Zia*,) one of the Cyclades, not far from Attica, where he taught the islanders to appease the wrath of Sirius; whereupon the Etesian winds began to blow, and so modified the scorching heat that vegetation went on, and abundant pasture was provided for the sheep and cattle.

15. *Dumeta*, properly, "pastures where there are clumps of trees placed at intervals." Observe *tondent* in the pres. tense: the poet representing the god as still exercising his beneficial influence in the island.

16. *Ipse* expresses marked emphasis, and calls earnest attention: Aye, even Pan, too, who is usually so loth to leave his own Arcadia, with his favourite haunts on Mounts Lycaeus and Maenalus (see Ecl. x. 15 and 55), must be present. Pan was the tutelary deity of shepherds and of sheep, and of Arcadia where they abounded. In form he is almost a satyr. His head is ornamented with two short horns; his nose is flat; his tail, feet, legs, and thighs are those of a goat.

18. *Tegeæe*, i.e., Pan, who was specially worshipped at Tegea, in Arcadia. *Oleae inventrix*—In her contest with Neptune, (see line 12, above,) Minerva is said to have made the olive tree spring from the earth where her spear alighted.

19 *Puer monstrator aratri*—Triptolemus, of Eleusis, the son of Celeus. He was taught ploughing by Ceres, and this new art he propagated over the whole earth, traversing mid-air in a car drawn by dragons. On the propriety of the adj. *unci*, see 169, below.

20. On Silvanus, see Note, Ecl. x. 24. *Ab radice*—"torn up by the root," i.e., root and all; *not*, "broken off at the root." Hand makes *ab radice* depend on *teneram*, in the sense, "tender from the root all the way up;" but apart from considerations of syntax, we can see no propriety in the description, nor any point gained by stating

distinctly such a characteristic of the cypress.

21. After addressing individual deities, the poet again invokes all in a body, in case he should seem to slight any, and thus bring upon himself the wrath of such.

22. *Novas fruges non ullo semine*, i.e., new, fresh, hitherto unknown plants, which germinate without seed being sown by man. *Fruges* is put for the productions of the earth generally. *Non ullo semine* is opposed to *satis*, "sown crops," in the following line.

24. *Tuque adeo.* After invoking the assistance of the recognized gods, our author now proceeds to bespeak the favour of Octavianus; and in his address he treats him as about to be a *heros*, or demigod, as already indeed a god with men, though as yet undecided whether he is to choose the earth, the sea, or the air as his sphere. We have already seen that Virgil, in Ecl. I., anticipates divine honours for Augustus, of which flattering prediction this may be merely a more bold avowal. It may, however, be, that this invocation of the Emperor was inserted here *after the completion* of the poem in 724 U.C. in which year (or rather perhaps in 725,) the Senate decreed that libations should be made to Augustus; and at the time when temples had actually been dedicated to him in Pergamus and Nicomedia. It may be readily imagined, however, that the proposal to bestow divine honours on Octavian was discussed both in private circles and in the Senate even before 725, so that Virgil's ascription of such a dignity to him was not so fulsome or premature as might at first sight be supposed.

Adeo—"in an especial manner." The two indefinites, *quem* and *quae* render this a very awkward sentence to translate.

25. *Urbes invisere*, i.e., *inspicere*, "to regard," "take the oversight, or tutelage, of cities."

26. *Curam.* Instead of an accus. here we should have expected an infin., *curare*, to be co-ordinate with *invisere*, and dependent on *velis*; but the writer violently changes the construction, as he often does, from verb to noun, (sometimes also from noun to verb). In this case the change of syntax is, after all, one which only pedantic exactness in dealing with words would speak of, for when logically examined, the phrase *invisere urbes* is no less an accus. of the object than *curam*.

Maximus is equal to *permagnus*, "very great;" and the phrase *maximus orbis* means the *orbis terrarum*, of course not including heaven.

27. *Auctorem frugum*—"the author, or producer, of crops;" and "lord of the weather." *Tempestatum* means the "varying condition of the atmosphere," on which the weather depends.

28. *Materna myrto.* The myrtle was sacred to Venus, who was the mother of Æneas, and therefore the parent of the Julian gens.

29. *Venias*—"you are to appear," i.e., whether you will assume authority over the sea, when you present yourself in your new capacity of deity. It is equal to *futurus sis.*

30. *Ultima Thule.* Some will have it that by Thule the Shetland Islands are meant, others that Iceland is intended: but all that we can say is, that the ancients understood the term of the *most northern land.* *Servat* has peculiar force in representing even the most remote island of the known world as in abject subjection to Octavianus.

31. Each of the newly made gods was assigned a wife from among the goddesses or nymphs, (e.g. Hercules was married to Hebe); and therefore the poet represents Augustus as receiving one of the daughters of Oceanus and Tethys, and that, too, with the flattering circumstance that Tethys is ready to make any sacrifice so as to secure so noble a son-in-law: the whole sovereignty of the sea will be given rather than that he should be lost. The custom of the heroic times when parents gave large dowry presents along with their daughters is referred to.

32. *Novum sidus tardis mensibus.* This does not seem to have any reference to the opinions of certain philosophers, that the souls of men were, after death, translated to an abode in some star; but it is intended simply to express the confident hope that Octavianus will, like other heroes and demigods before him, be honoured by being placed as a constellation in heaven, among the signs of the Zodiac. By *tardis mensibus* we are to understand the summer months, when the sun passes through the constellations Libra, Virgo, Scorpius, and when the days are long, and the heat oppressive and *tiresome.* Astronomers will bear us out in saying that the four signs, Leo, Virgo, Libra, and Scorpio are "really of much slower ascension than the other eight."

33. *Qua locus*, &c. The poet is not content with placing the star of Octavianus among the signs of the Zodiac, but he does this in a manner the most flattering, by assigning him a position of distinction and credit, viz., next to Erigone, which sign is otherwise called *Justitia*, or Astræa, or Virgo. This place was, in the old astronomical systems, vacant, except that the claws *(chelae)* of the Scorpion extended over part of it, till it should be occupied by some more important constellation. Now, therefore, the Scorpion shows his joy at the

addition of such a companion, and his alacrity in receiving this new neighbour, by contracting his claws even before it was necessary to do so. Libra was afterwards inserted in the empty space, and though Virgil knew of its insertion, still he takes advantage of the ancient form of the Zodiacal table to compliment the Emperor, who is thus made to appear in that region where JUSTICE and EQUITY hold sway.

35. *Ardens Scorpios*—"the blazing Scorpion," the epithet being applied to the constellation and not to the animal. *Plus justa parte*, "more than the fair (or necessary) share of the heaven." This was a mark of the highest respect."

36. *Quidquid eris*—"whatever you will become," i.e., whatever kind of a god you will decide to be. *Tartara* (or Tartarus) was properly that part of the infernal regions where the wicked were punished, but it is here put for the nether world generally.

38. *Elysios*. See Æn. vi. 638 sqq. "Though Greece (i.e., Greek poets) speaks in admiration of the Elysian fields; and though Proserpina, when discovered by her mother, Ceres, refuses to follow her to earth again." See Smith's Dict. of Biog. and Mythol.

40. *Da facilem cursum*, a metaphor taken from navigation, "grant me an easy (i.e., prosperous) course;" in other words, Grant that I may *run through* my task with ease, comfort, and success. *Atque adnue, &c.*—"and smile with favour on my bold undertaking."

41. "And pitying as I do *(mecum)* the colonists, ignorant of right methods of farming, enter on thy duties (as a deity), and even now accustom thyself to be entreated (invoked) by prayers." *Ignaros*—referring to the confusion bred by the civil wars; on which see introductory remarks at beginning of this Book.

43. We now enter on the precepts of the Georgics; and, first, we have directions as to preparing the ground for the seed.

Vere novo—"in the newly opened spring." Spring began with the Romans when Favonius or Zephyrus first blew, i.e., between the Nones and Ides of February, and continued till the middle of May. Ploughing, however, was often commenced in the middle of January, when the weather grew somewhat mild. *Canis*—"white with snow and frost," "snow-covered." *Gelidus humor, &c.* This means the first melting of the snow, the water from which is called *gelidus*, as opposed to the warmer and more genial showers of heaven.

44. *Putris gleba*—"the crumbling (mouldering) soil unbinds itself." It is well-known that farmers and gardeners turn up the soil by the plough or the spade in the autumn, in order that exposure to the winter's frost may render stiff soil more *mouldy* and *crumbly*. Water when frozen into ice expands very considerably; and so the moisture which is between the particles of earth by being subjected to the action of frost separates the atoms farther from each other than they were before, and thus they moulder down more readily when *fresh weather* returns. This being the case, we prefer to take *putris* in a proleptic sense, "the soil is loosened *(resolvit se*, literally *unbinds itself) so as to become mouldy.*" By the proleptic (anticipatory, προληπτικός, from πρό λαμβάνω) use of an adj. a thing is represented as *already done*, though in reality it is to *follow* as a *consequence* of the action of the verb on which its subst. depends, or to which it is subject. Consult Note on Æn. ii. 736; and see Æn. iii. 237, *scuta latentia condunt.*

45. *Depresso*—"pressed *deeply* in by the ploughman," say the commentators. But we think that both *depresso* and *splendescere* refer merely to the "first yoking," without any such forced meaning. Nor do we see that *taurus* and *ingemere* necessarily prove that the land referred to by the poet was *heavy*. It is natural that at the first mention of the operation, Virgil should speak of a common type of soil, and of the beast usually employed in ploughing, more especially when he does not warn us of any *special kind of land*. The precept is merely as to the *time* of ploughing, (see Note on 49, below). *Ingemere* proves nothing; for the cutting of even light soil would be sufficient to bring forth groans from the oxen, more especially in the first day's work, after a long rest. *Ingemere*, however, does not necessarily imply *groans*, but merely *regret at*, in the sense of "*lamenting over the yoked plough*," i.e., that the spring labours have begun.

Mihi is said to be an instance of the *Dativus Ethicus*, explained in Note on Ecl. viii. 6; and in that case we might interpret, "if you have any regard for *my advice*." But we prefer to take *mihi taurus* in its plain common signification, "my bull," and that for two reasons: *First*, It better suits with the modesty of one taking on him the duty of an instructor, to speak of what he *himself would* do; and besides the fact of his avowing it as his own plan of procedure, proves his sincerity; and his advice is therefore the more likely to gain acceptance in the eyes of others. *Secondly*, In line 50 we find the same *inclusion of self* in *scindimus*, suggested, no doubt, by similar considerations. On the shape of the plough see below, 170.

47. *Seges*—"field." *Respondet*—"answers (i.e., comes up to) the expectations." The husbandman is very often called *avidus* or *avarus* by the poets, perhaps because he is

not easily satisfied with a crop, and grumbles at small produce, even though the earth is *justissima* in returning him manifold the seed which she has received in charge.

48. *Bis sensit frigora.* Columella tells us that land was usually ploughed only three times. The first ploughing *(proscissio)* took place in the beginning of spring; the second *(iteratio)*, i.e., the cross-ploughing *(in obliquum verso aratro*, line 98,) in summer; and the third *(tertiatio)*, about the end of autumn, a short time before the sowing of the seed. But husbandmen who took very great pains, and who had heavier land to deal with, ploughed *four times*, first in the end of autumn, again in the following spring, then in summer, and lastly in autumn, when the seed-time was at hand. To this mode 47 and 48 refer, for by this arrangement the soil twice felt the chills of autumn (i.e., in the *first* and *last* ploughings), and twice the heat of summer (i.e., in the *second* and *third*). Pliny, xviii. 20, 49, confirms this view, and Theocr., xxv. 25, proves that the Greeks likewise followed this four-ploughing practice.

49. *Illius*, i.e., *segetis* "of that (or, "of such a") *field;*" *not* "of that farmer," as some interpret. In *ruperunt* we have a beautiful instance of the *aoristic* use of the perf. to express what is habitual and customary, "are *wont to burst.*" The meaning may be traced thus: They *have* done so in time past—they *do burst* barns even now, under similar circumstances, and therefore we may expect that they *will* do so in time to come. For other examples, see below, 263, 287, 391; ii. 24, 499; iii. 104, 378; iv. 213. We cannot agree with Wagner that lines 47, 48, 49 are a violent interruption to the sense; we have endeavoured to show that 45 refers, in a very *general* and *introductory* manner, to ploughing, in regard principally to *its time of commencement;* in this view we are confirmed by lines 64 and 65, which begin the subject anew, and give special directions for peculiar cases. These three lines, therefore, naturally follow 45 and 46, to indicate the *number of times* that the operation ought to be repeated, so as to give the best hopes of a good yield.

50. *Aequor ignotum*—"the plain, (i.e., the land) with the nature and character of which we are unacquainted," as being lately acquired. *Scindimus*—"break *up*," or "*in*," as our farmers say.

51. *Ventos et varium morem*—"the (prevailing) winds and the varied climate," i.e., the climate which differs much in different parts. The insular position of Italy, its mountains, hills, lakes, and marshes rendered it peculiarly liable to great variety of weather. But may not *varium morem coeli* be taken in close connexion with *ventos*, to signify that kind of weather which different winds are wont to produce?

52. *Patrios* applies both to *cultus* and *habitus*, and means "native," "natural to," "peculiar to." *Cultus* signifies "mode of cultivation," and *habitus*, "character or quality of soil." We might render the sentence thus, making a kind of zeugma in *patrios*,—"Let care be taken to make ourselves acquainted beforehand with the (prevailing) winds and the variations of climate, (or weather); and also with the appropriate *(patrios)* modes of cultivation, and the peculiar *(patrios)* character *(capabilities)* of individual localities." We need not, with Wagner and his followers, accuse Virgil of perpetrating a piece of careless writing in putting *habitus* after *cultus*, though it ought to be before it, as the mode of cultivation is naturally discovered from a knowledge of the nature of the ground; for as we have shown elsewhere (Æn. ii. 353), this *pre-post-erous* proceeding of putting the *cart before the horse*, is often used by the poets, on purpose, and with powerful effect, as in the well-known phrase, *moriamur et in media arma ruamus*,—"Let us die—aye, any coward can do that—nay, rather let us court death by rushing to meet him in the face." So Wordsworth—

> Whole legions sink—and in one instant find
> *Burial and death.*

How much more appalling and horrible a picture does this *Hysteron proteron* present than the plain, every-day phrase, "death and burial." By *patrios* Voss understands "what was customary among our ancestors;" but Virgil derives no precepts from his ancestors—he rather sneers at old fashioned plans.

53. After ascertaining the modes of cultivation, and the qualities of soil *(habitus)*, the next inquiry is to be as to what crop is best suited for the field, and what will not spring at all—whether the vine is calculated to yield profitably, or corn crops, or fruit trees, or grasses.

55. *Fetus*, as derived from the old verb *feo*, should be spelled with single *e*, and not with the diphthong, *foetus*. So *fecundus*, *felix*, &c.

56. *Nonne vides* is in prose followed by a verb in the subj. mood, but the poets often take the liberty of using the indicative. *Tmolus*, a Mt. of Lydia, close to Sardes, famed for its generous wine, its walnuts, chestnuts, and citrons; here, too, by Virgil, for its saffron. Cilicia was famed for its saffron, which grew abundantly on the Corycian promontory, and therefore it is probable, either that our author merely copies from some Greek poet, who assigned saffron to Tmolus, or else that as Cilicia sometimes

extended her rule over Lydia, Tmolus is here put for the whole district, including Cilicia.

57. India supplies ivory from her abundance of elephants. The Sabaeans, or inhabitants of Arabia Felix *(hodie, Yemen)*, are called *effeminate*, a term which is constantly applied to Asiatics. *Sua tura*—"the frankincense *peculiarly their own*." The ancients believed that it was found nowhere but among the Sabaeans.

58. The Chalybes are said to have lived on the southern and eastern shore of the Euxine, above Armenia, and on the banks of the Thermodon. They were very famous for their iron manufacture, and derived their name from *chalybs* (χάλυψ) "steel;" or perhaps steel was called *chalybs* from the people, or the country. *Nudi*, "lightly clad," as being engaged in laborious and warm work.

59. *Pontus*, a well-known district of Asia Minor, bordering on the Euxine. *Castorea*, the *castoreum*, or *castor*. This is not *castor oil*, which is obtained from the nuts or seeds of a West Indian plant (called *Agnus castus*) by *expression* or decoction; but it is the secretion of certain follicles in the groin of the animal, *castor fiber*, i.e., the beaver. It is an *oily fluid*, properly, but the follicles which contain it are cut entire from the beaver, and then dried by exposure to heat and smoke, so that when imported it is a heavy and hard lumpy substance. It is imported principally from Russia, and is hard and brittle; it is *dark brown*, and has a very strong and disagreeable smell. It is a powerful *antispasmodic*.

Palmas equarum, i.e., *victrices equas (equarum)*, by a Greek construction, like *οἱ φαῦλοι τῶν κηρύκων*; "prize mares." In the Olympic games (on which see Grecian Antiquities, Potter or Smith), the prize was an olive crown, but the victors also received a branch—hence *palma* means *victoria*, and hence also, *victor* or *victrix*. "Epirus sends the *pride* of Elian mares," i.e., mares (these the ancients considered swifter than male horses,) that will carry off the prizes at the Olympic games, which were held in Elis at the end of every period of four full years, or, more accurately, every fiftieth month. Epirus, as we see from this phrase, was famed for its horses in old times; it had fine pasturage.

60. *Continuo*—"at once," i.e., "from the very first," "originally." Nature imposed certain laws and conditions on individual localities, viz., that each land should have its own peculiar nature or character—that peculiar productions should be confined to their own special districts, and that some modes of cultivation should suit one place better than another. Observe that the adj. pron., *has*, agrees with the subst. nearest to it, though it applies to *foedera* also. Jahn and Forb. connect *continuo* immediately with *quo tempore*, "at that very time when Deucalion," &c. The story of Deucalion and Pyrrha throwing stones behind them after the deluge, from which men and women sprung up, is well known.

63. *Durum genus*—"a race born for hardships;" or, "a hardy," "hard toiled" race, as being made from the *hard stones*. Referring to this legend of the stones, the Greeks sometimes *punned* on λᾶας, a "stone," and λαός, a "people." See Pind. Ol. ix. 71.

64. We now have *special directions* for the ploughing of *particular kinds* of soil, and we are not left to conjecture, from the use of *taurus* or *ingemere*, or other indefinite phrase, (see above, 45), what species of field is meant. This, as we have already hinted, is proof sufficient that lines 43-9 are a *very general* introduction, in reference merely to the time of beginning to plough, and to the number of times ploughing should be repeated. The commentators, we think, make a great deal too much out of 45 and 46, and needlessly find fault with the insertion of 47, 48, and 49.

66. *Pulverulenta*, &c. "And let the dusty summer, with its strong *(maturis*, ripe, i.e., at their greatest heat) suns prepare (or *bake*) the clods lying exposed." *Coquat*—"bake," i.e., *dry* and *pulverise*. *Solibus* is put in the plural to express *great intensity* of heat, or simply the suns of successive days.

67. *Si non fecunda*. If the soil be not *rich*, *heavy*, and *loamy (pingue)*, it will be sufficient to give it a light ploughing about, and rather before *(sub)*, the rising of Arcturus, viz., in the month of September, on the nones (5th), as Columella says.

68. *Suspendere*. This word is said to govern *aratrum* understood, and to be opposed to *deprimere*, as in *depresso* line 45. But by all principles of grammar the accus. to *suspendere* must be taken out of the clause, *si non fuerit tellus fecunda*, and must therefore be *eam*, referring to *tellus*, and not *aratrum*. Now, in deep ploughing, part of the earth is buried and covered entirely from view, whereas in light ploughing the furrow is so shallow, as that all the particles of soil are, in a manner, seen; thus, as *hanging up* to view is naturally opposed to *burying down*, it is no stretch of words or of fancy to translate *suspendere*, "plough lightly." But perhaps it has a still more significant meaning, and refers to that kind of ploughing in which the farmer cuts only alternate furrows, throwing the loose earth of each furrow on the contiguous strip of unploughed land, which is of equal breadth

with the furrow. In some parts of our own country this is a very common way of summer ploughing. It is usually done after a grain crop, so that the stubble may be covered, and thus decomposed, thereby affording a rich manure to the soil.

69. *Illic*—"in the former case," i.e., in the rich soil. *Hic*—"in the latter," i.e., in the *light, sandy* soil. *Herbae*—"noxious herbs," "weeds." The light land is not to be ploughed in spring, in case the great heat dry up all the moisture during summer, but it is to be opened up lightly on the conclusion of the warm weather and the approach of winter. *Sterilem* may be another example of the proleptic use of the adj., explained in 44 above, but we rather think it is to be taken as a common attributive; the soil spoken of is evidently *sterilis* as compared with the *pingue* going before.

71. *Idem, &c.*—"you, likewise, will allow your fields, when cleared of their crop *(tonsas)*, to lie fallow every second year." *Novales*—this word means, 1st, Land newly "taken in;" 2d, Land left *lea*, and then ploughed afresh;" 3d, Cultivated land generally, as opposed to land still "wild." It is perhaps most suitable to the sense, and to *cessare*, to understand it in the last way. The Scotch word "shear" comes near the ancient one, *tondeo*.

72. *Segnem*—"sluggish," "devoid of life and activity," i.e., "exhausted." *Situ*—"by being idle," "by rest." *Durescere*—"to become endurant of another crop," "to rest." While land lies untilled it gets firm and hard. By *situ*, some understand that *unsightly* coating of weeds and rubbish which gradually covers neglected land; but this is very forced. *Durescere* would, in that case, mean, "to draw over it a tangled and firm covering of incipient sward."

73. *Mutato sidere*—It will be observed that in this section the poet speaks of *four* ways of refreshing the land:—1st, By allowing it to rest every second year (71); 2d, By a rotation, or at least change, of crops (73); 3d, By manuring (80); and 4th, By burning (84). As the first plan implies a year's idleness for the soil, and the second gives *no rest*, we cannot here adopt the opinion of Jahn, Wagn., Forbiger, &c., when they interpret the passage thus:—"Changing the season of the year, [i.e., from spring (of the one year), when beans were planted, to autumn (of the following year), when corn crops were put in,] sow the yellow *spelt* in that field from which you have taken off a crop of beans, or vetches, or lupines." If we rightly understand the critics, this would imply that the land is to lie idle from the reaping of the leguminous crops in *summer of one year*, till the sowing of the cereal crop in the *autumn of the succeeding year*, that is, a whole year and quarter. But, as this plan of refreshing the soil would coincide with No. 1, above; as Virgil uses not *mutato anno*, but *mutato sidere*; and as he tells us in 210-11, and in 219-21, that autumn is the season for sowing corn, while leguminous seeds are planted in spring (line 25), we are led to think that the proper interpretation is; "Let the land bear produce every year, but on alternate years let the crop be a leguminous one: then, as the sowing time for beans is spring, and for grain, autumn, you will put in your corn in the autumn of that same year in which you have gathered your leguminous crops." We are further confirmed in this view by the close connection of lines 73-4, and by the use of *prius*, which seems to imply *precedence by a short interval*. This appears to be Martyn's idea, though he does not work it out. Translate—"You will likewise permit your fields, after being reaped, to rest every second year, and you will allow the exhausted land to gain heart, by lying idle; or else, changing the season of the year, [*but not the year itself*] you will sow the golden corn on that soil from which you have previously (shall have first) gathered the merry (*joyous, hearty, plentiful*, rich) pulse with rattling pod, or the tiny produce (small seeds) of the vetch, and the brittle stalks, and rustling forest of the bitter lupine." Corn following green crops is approved of by modern husbandmen; and it is said by Columella and other ancient writers on agriculture, that lupines, beans, and such leguminous plants, act as manure to the land.

74. *Legumen* (from *lego*, to gather) is a generic term, including the *bean (faba)*, the vetch (*vicia*), the kidney bean (*phaselus*), the lupine, (*lupinus*), &c.

75. The vetch is called *tenuis*, "small," "tiny," in comparison with the bean. The *lupinus* of the ancients is not our "lupine" (which is the kidney bean), but the *lupinus albus*, or *hirsutus* of Linnaeus. *Silvam*, in the next line, is applied to the aggregate of bean stalks, which, in mode of growth, in number, and in general aspect, resemble a forest of trees.

77. The husbandman is warned against alternating *flax, oats*, or *poppies*, with other heavy crops, i.e., calling on his farm for a heavy crop every year. *Enim*—Heyne and Wagner suppose an ellipsis before this clause, such as—"I should not advise that land, when needing to be recruited, be sown with flax, &c., FOR a crop of flax exhausts (burns, i.e., dries up, takes the sap out of,) the soil" Hand, Tursell, ii. p. 387, has shown that *enim* has very frequently a strongly affirmative power, like *quidem*, "indeed," "of a truth," "certainly," in which sense Forbiger and others

take it here. But we would suggest that neither of these modes is necessary. The connection, from line 71, seems to be as follows:—"I should advise that some of your fields be permitted to rest every second year, but if your farm be not sufficiently large to allow of this plan, adopt the system of rotation, or at least of change of crop, and instead of producing a heavy and exhausting crop every year, sow a light and enriching leguminous plant on alternate years. And my reason for this advice *(enim)* is, that a crop of flax, or of oats, or of poppies, takes all the sap (or strength) out of the soil." We strongly suspect that as *farra*, in 73, is used for corn generally, so *avenae*, in 77, is likewise used generally, and is in fact employed in reference to, and instead of, *farra*, to avoid sameness of expression, the poet going a little more minutely into the detail of particular crops, which are to alternate with the leguminous, when he is assigning his reasons for the method proposed.

78. *Perfusa*, &c.—"imbued with Lethean sleep," i.e., of a strongly narcotic power. *Lethe*, the river of oblivion, in the infernal regions. There were three kinds of poppy, the red, the black, and the white; the black was particularly famed for its sleep-producing power. Ceres is often represented in statues with poppies in her hand, and these seem to be the same as our common garden poppy.

79. *Sed tamen.* These words are correlative to *enim*, and introduce a restriction on the precepts of 73 sqq.; the sense is, "But still the plan of growing light and heavy crops in alternate years causes but small strain on the soil, provided always that you are not *backward* [i.e., modest, *pudeat*] in supplying rich manure. *Sed tamen*—"but still," notwithstanding the exhaustive character of such crops, the strain on the land is, as I said before (in line 73), light. *Labor*—The toil, strain, drag on the soil, *not* on the husbandman. *Alternis*,—"in alternate years." Some make *alternis* the dative "for alternating crops." *Sola—solum* is rarely used in the plur. as here.

81. On *effetos*, see Ecl. i. 50, and Æn. v. 396. *Immundum cinerem* — "unsightly ashes." It was customary, especially in Virgil's country—Transpadane Gaul—to manure the land with the ashes of wood, which were scattered over the fields after the seed had been sown.

82. *Sic* — "thus," "by these means," "on these conditions," viz., if the land is saturated with manure, and liberally overspread with ashes. *Sic*—"by these means *also*," as well as by the plan of fallowing (71, 72), "the land is refreshed by changing the crop." *Quoque* might be joined with *mutatis fetibus*, "and thus the fields are refreshed even by the change of crop."

83. *Nec nulla.* These words are not to be joined together as equal to *aliqua*, but *nec* negatives the whole clause, and *nulla* is to be attached to *gratia*, the two being equal to *ingratia*, "thanklessness," "ingratitude," "want of return." Translate, "And there is not in the meantime (i.e., while the pulse crop is growing) the unproductiveness (thanklessness) of untilled land." There is not the *want of return* which would arise from the land being untilled. This line, concluding, as it does, the argument in favour of alternate cropping, as opposed to fallowing (71, 72), convinces us that we are right in the view we have expressed in Note 77.

84. *Profuit.* Another instance of the perf. in the Aoristic sense, on which see Note 49 above.

Steriles agros—land that is little productive, either from exhaustion, or from excessive moisture, or from being too heavy and dense, or too light and porous.

Incendere. Martyn and others understand this of the plan adopted in many parts of our own country where the land is "*poor*," viz., that by which the upper part of the soil is pared off, put in small heaps, (which are arranged in rows,) and then burned, or "*stoved*," as it is technically called. The next line will then refer to the burning of stubble alone. But others, Wagn., Forb., &c., think that line 85 is merely a more particular detail of the plan referred to generally in 84, and they quote in confirmation, Pliny, xviii. 30, 72, who would seem to have so understood the passage: "*Sunt qui accendant in arvo et stipulas, magno Virgilii praeconio. Summa autem ejus ratio, ut herbarum semen exurant.*

85. Observe the quick dactylic rhythm, so well suited to express the quick and lively crackling of the flames. We had, on the contrary, in 65, the spondaic rhythm used to indicate the slow and labouring gait of oxen.

86. Four advantages flow from this *fiery* ordeal:—1st, If the land be poor naturally, or exhausted by bearing, it will be manured (see 81) and refreshed. 2d, If the soil be wet and cold, the superabundant moisture will exude, and the faultiness *(vitium)* be taken away. 3d, If the clay be too dense and heavy, the heat will cause it to relax and moulder, and to open pores for the conveyance of moisture to the fibrous roots of plants. 4th, If the soil be porous and light, the heat will render it compact, firm, and hard. Some of these results would flow more easily and in greater amount from Martyn's plan of "stoving" the upper sod (as well as burning the stubble) than from the other, of setting fire to the stubble

only; but in the silence of ancient authorities on land-burning, it is difficult to come to a satisfactory conclusion on the matter. Translate—"Whether (it be that, by this process, the land receives undiscovered strength and rich nutriment; or that every noxious quality is extracted by the fire, and the unprofitable (i.e., baneful) moisture exudes; or that the heat opens more channels and undetected pores through which the sap may reach the young plants; or that it rather hardens the land and binds closer the gaping veins, so that the insinuating (literally, fine, penetrating through every pore to the most remote parts, by reason of the smallness of the particles of water) showers may not harm it, or the too strong power of the scorching sun smite it, or the piercing cold of Boreas blast it." (Daubeny, Rom. Husby p. 91 sqq.)

90. Observe the syntax of *vias et spiramenta, qua. Qua* is frequently thus found as the correlative of substs. in the sing. or plur. numb. See Æn. v. 590, *Mille viis, qua falleret.*

92. *Tenues* we have explained above in our translation of this whole passage. Some, however (Wagn., &c.), do not agree with the interpretation there given, but think that reference is made to excessive rains, since the other two causes of injury mentioned along with this are represented as excessive, and that the poet speaks of land sufficiently moist already, which additional rain would damage. But the interpretation first given is more simple, and more consonant with common sense, besides being physically most applicable. Martyn takes *tenues* as "small," "scanty:" Lest scanty showers, conjoined with strong suns, render the ground parched and dry. Perhaps *mists* are meant, which are injurious to certain kinds of crops.

Rapidi—"swift in motion," therefore "heat-exciting," and therefore "hot," "scorching."

93. *Penetrabile*, "penetrating." Adjs. of this termination are rarely active as here, but see Æn. x. 481, *penetrabile telum. Adurat*—This verb is properly applicable only to *potentia* s and to *frigus*, for we cannot speak of *tenues* *uviae* pinching or blasting, but to *pluviae* we must supply from *adurat* a verb of kindred meaning [i.e., a verb signifying damage] of such a kind as will suit the subject. We have, therefore, in the translation given above, varied the expression, calling *adurat* "harm," when applied to *pluviae*—"smite," when to the sun's power, and *blast* when to the effect of frost. This union of different ideas in one verb having several subjects is called *zeugma*. "Zeugma (ζεῦγμα, called by some *syllepsis*) is that form of expression in which a verb that grammatically belongs to two or more nouns is, as to its meaning, [strictly] applicable only to one; so that to the other noun or nouns another verb, sometimes of a quite different meaning, must be supplied." Zumpt, Lat. Gr. § 775. See our Note on Æn. ii. 258.

94. We now have directions for preparing the ground after ploughing. *Occatio*, or breaking the clods, and reducing the soil to fine mould, was effected in two ways—either, first, by using with the hand the *rastrum* (on which see 164 below), and by drawing the *crates* or hurdle over the field afterwards to pulverise still farther the shattered clods; or secondly, by frequent cross ploughings. The *crates*, or hurdle, was made of rods, and was sometimes rendered heavier by the driver standing on it, or laying stones on it: it thus served the purpose of a harrow. Besides the hurdle, there was also a wooden frame set with teeth, which, of course, more nearly corresponded to our harrow. But the *bush-harrow* was sufficient in light soil. The clods are called *inertes*, because, *as clods*, they would produce no plants.

96. *Flava Ceres*—ξανθὴ Δημήτηρ—"the "yellow Ceres," so called from the golden hue of ripening corn.

97. *Et qui proscisso.* "He too much assists his fields who, with his plough turned in a cross direction, a second time breaks up the ridges which he raises at the first ploughing (*proscissio*), and constantly works his land and lords it over his fields." In *perrumpere*, reference is made to the autumn ploughing, not to a second ploughing. To break in the land at first was *proscindere*; to plough it the second time was *offringere*; and the third, *lirare. Imperat.*—This verb suggests the idea of restraint, strictness, and severity, and is therefore peculiarly applicable here. So, inversely, the fields are said *parere colono.*

100. We now come to another division of the subject in which are detailed those things necessary to be attended to after sowing. See Analysis at beginning of this Georgic. As our "March dust" and "April showers" are highly valued by modern farmers, so dry winters and moist summers were looked upon by an ancient Italian husbandman as the precursors of an abundant harvest. *Solstitium* is properly the summer solstice, but is here put for the whole summer. *Bruma* (*quasi brevima*, i.e., *brevissima dies*,) is the term for the winter solstice.

102. Mysia, a fertile district in the N. W. of Asia Minor. *Nullo tantum*—"It is not of any peculiar excellence in the *mode* of cultivation that Mysia glories, and that even Gargara is amazed at her own harvest, so much as of her climate." That is, the far-famed crops of Mysia are the effect of climate, and not of any superior plans of

agriculture. Gargara (or Gargarus), a summit in Mysia, and, properly speaking, part of Mt. Ida. Wagn. and Forb. interpret the passage as meaning that Mysia had most admirable modes of tillage, but it was not upon these that she relied so much for her crops, as on her climate. There seems to be no evidence, however, for this supposed excellence; on the contrary, as Voss shows, the Romans spoke of Asiatic agriculture as particularly light, easy, and simple.

104. *Quid dicam (de eo) qui. Comminus*, "without delay," "in close succession," "immediately after the sowing of the seed." *Insequitur*—This verb means, to be perseveringly anxious to overtake one's end or object, and to conquer difficulties. So here it signifies to be constant in one's endeavours to prepare the fields by the most untiring and thorough work.

105. *Ruit, &c.*—"breaks down the clods of uselessly rich soil." As *male* means excess or deficiency, *male pinguis* is by some interpreted "too rich," "loamy;" and by others, "not rich," "unfertile." We have ventured on a third mode which seems to suit the sense best,—"uselessly rich," i.e., *useless so long* as it is *in clods*, which were called *inertes* in line 94, because not assisting in vegetation while they remained unbroken. For *male* see Hor., Sat. i. 3, 31; i. 9. 65.

106. *Satis*—"in sufficient quantity." It may also mean, "on the crops," from *satum—i.*

107. The poet speaks of the field as of a man worn out by heat. *Exustus ager, &c.*—"the parched land with its dying herbage is scorched."

108. Observe the animation which *ecce* adds to the description—the husbandman, when everything seems lost, and when a stranger sees no hope of remedy, *suddenly, ere you have time to think*, conducts from the brow of some sloping track a watering rivulet.

109. *Illa, &c.*—"It wakes a hoarse murmur as it tumbles over the smooth (*lēvia*, but *lĕvia*, "light") stones, and cools the parched fields with its bubbling rills."

111. *Quid (dicam de eo) qui*—"What shall I say of him who, to prevent the stalks from 'lodging' *(procumbat)* by reason of heavy ears, eats down (i.e., lets in his cattle to eat down) the luxuriant (or the *rankest parts of the*) crops, while they are still in the tender blade."

113. *Aequant sulcos sata*—"When the crops render the furrows (i.e., the ditches between the ridges) level,' i.e., when the stalks in the trough of the ridge are as high as those on the ridge itself, when the whole field thus seems level without any appearance of height or depression.

114. *Bibula deducit arena.* There are three interpretations given of this phrase: 1st, draws off the water from the soaking (spongy) sand; 2d, draws down the water into some absorbing sandy tract; 3d, draws off the water by means of absorbent sand, referring to the (alleged) custom of sprinkling sand over marshy ground to dry up the moisture. Wagn. prefers the second mode. But as ground suited for this operation could not everywhere be found, and as the application of the precept would therefore be very limited, we prefer to adopt the first explanation. The object of the operation seems to be, to keep the furrows free from the collection of water, which, by remaining stagnant, would blanch the grain and interfere with its growth. Thus, as the *eating down* of the luxuriant crop, *when in blade*, is suggested for the purpose of preventing the *stalks* from getting *too rank*, and from "lodging," so the drawing off the water is ordered, to preclude the chance of a blanched and *stunted stalk* and a worthless yield. *Paludis* would seem to mean the *wet, marshy* furrows between the ridges; and *arena* is used for *mould* or *soil* generally, as in 105. We would therefore translate, "And he who draws off (i.e., by drains) from the spongy soil (of the corn fields) the collected moisture of the marshy furrows." That *Paludis* does not refer to a regular marsh, or to pools in the fields used for collecting the rain, will appear evident from *praesertim*, of line, 115, and its connexion.

115. *Incertis mensibus*—"the changeable weather" of spring. *Exit*—"overflows."

117. *Sudant*—"steam," "smoke." *Lacunae*—"the furrows" between the ridges.

118. But notwithstanding all these precautions, still there are other annoyances and injuries to be guarded against, which the poet proceeds to detail.

Observe how much more animated and forcible the expression is rendered by the repetition of the copula *que*, and by the similarity of termination in *hominumque boumque*.

119. *Improbus*—"wicked," i.e., "persevering in mischief," "destructive," "greedy." It means, generally, excessive in anything, immoderate, (Geo. iii. 431; Æn. ii. 356); and so it does not always imply blame, but is sometimes equal to *acer, vehemens*.

Anser—the wild goose, which was so voracious as to tear up plants, root and all.

120. *Strymoniae grues.* Cranes frequented the Strymon (Strouma), a river of Thrace; and, at the approach of winter, migrated from it to Greece in great numbers.

Intuba—"the succory;" i.e., the *intubum agreste.* The *intubum hortense* is called "endive."

121. *Umbra*—"the shade" of trees and of useless plants. *Pater ipse*, i.e., Jupiter himself, who was king during the silver age,

as Saturn had been in the golden. This reference enables Virgil to introduce the praises of the golden age, which was so frequent a theme for the poets.

122. *Primus*—"first of those who ruled the world." See Note on Ecl. iv. i.

123. *Movit agros per artem*, i.e., caused the earth to be tilled—to be moved by the art of men. Or it may mean, "*moved* the earth to *fruitfulness*, by the instrumentality of skill, i.e., of agricultural science," since she no longer brought forth spontaneously. *Corda mortalia*—"the minds of men," or "human ingenuity," for many believed the seat of intelligence and feeling to be in the heart.

124. "Nor did he allow his subjects *(sua regna)* to become torpid by reason of an oppressive lethargy." *Veternus*, when used as a subst., is equal to *vetustas*, and hence to *lethargus*, and hence to *torpor*, *inertia*.

125. Before Jove's time there was no tilling of the land, and no marking of the bounds of farms and fields. The Romans used as landmarks, stones, or stakes, or trees, or ditches, or grassy strips, left untilled.

127. *Fas erat*—"was it customary," says Forb. But the primary meaning of the term is much more appropriate here. It would have been "impious," "unholy," a "heinous crime," to break the happiness and harmony of the community by instituting divisions, because *quaerebant in medium*, i.e., "what they acquired they put into a common stock." "Neither said any of them that ought of the things which he possessed was his own; but they had all things common." *Acts of the Apostles*. With the following passage, Cf. Ecl. iv. 21, sqq.

128. *Liberius*—either "too freely," or "more freely" than when cultivated.

129. *Atris*, in the sense of *diris*, of foul and horrible aspect, "fell."

130. *Lupos*, put for beasts of prey generally. *Pontum moveri*—"the sea to rage" with storms. *Moveri* does not refer to the movement of the sea by oars; for 136 would thus be a needless repetition.

131. *Mella decussit foliis*—"dashed from the leaves the honey" which formerly dropped from them, and was another mark of the "good old times" of the golden age, when "the land flowed with milk and honey." *Ignem removit*, i.e., hid it in the veins of the flint, so that ingenuity was required to force it out.

132. *Currentia rivis*—It is hardly necessary to say that this is a mere figurative phrase, meaning "great abundance."

133. *Usus*—"need," "necessity," which is the "mother of inventions." *Meditando*—"by study." Observe the omission of the Prep. *in* before *sulcis*.

136. *Alnos*—The *alder* tree grew abundantly on the margin of rivers, and in marshy places, and hence presented a ready material for making canoes: here ships in general are of course meant. *Pinus* was the common material for ships, and is often used for *navis*.

137. *Fecit numeros stellis*—This does not mean "counted all the stars;" but "grouped the stars" into constellations; and "named them," *fecit nomina*.

138. *Pleiadas*—Seven stars in the neck of Taurus, represented in mythology as the daughters of Atlas. They were also called *Vergiliae*, because their rising (from 22d April to 10th May) indicated spring (*ver*) and clear weather. Winter followed their setting (from 20th October to 11th November). They were thus of the greatest consequence to mariners, as they marked the beginning and the end of the sailing season. Servius derives the name from πλεῖν. Observe that Pleiadas is a tetrasyllable, from πληϊάδες, the Ionic form of πλειάδες.

Hyadas, from ὕειν, "to rain," were seven stars in the head of Taurus, whose rising, from 7th to 12th May, was attended with daily rains. The Roman rustics called them *suculae*, deriving the name from ὗς, *sus*, which etymology, though condemned by many learned men, is nevertheless defended by Nitzsch, on Hom., Od., Vol. ii. p. 42, and Schiller on Hor., p. 7. Forb. See Æn. i. 744.

Arcton, called *Ursa major*, and Septemtrio by the Romans; Ἑλίκη, Ἄρκτος and Ἅμαξα by the Greeks, and by our own astronomers, "The Great Bear," "The Plough," or "Charles' Wain." The story was, that Callisto, daughter of the king of Arcadia, Lycaon, being beloved by Jupiter, was metamorphosed into a she-bear by Juno (or Diana), and, when in this shape, being killed in the chase, was transferred by Jupiter to the stars. The Greek mariners sailed by the Ursa major; the Phoenicians, by the Ursa minor.

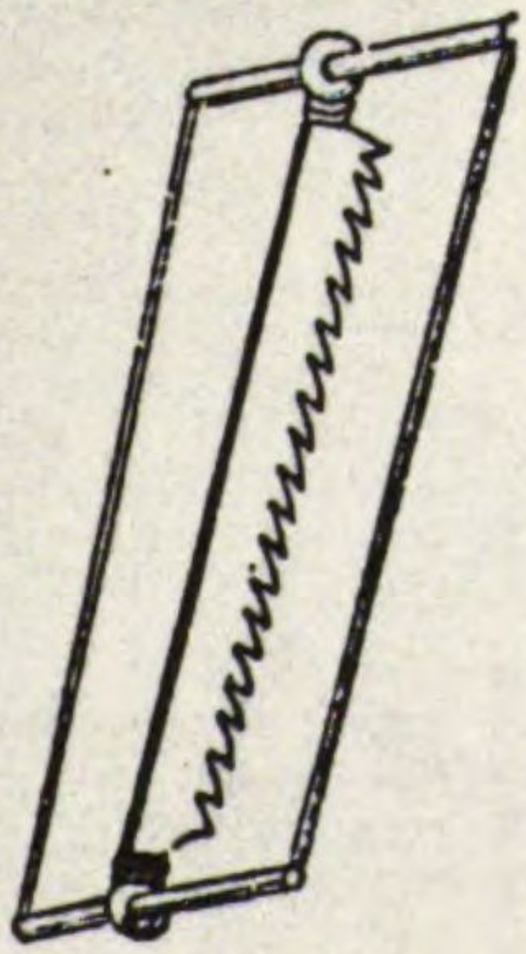
139. *Feras* includes birds as well as beasts. *Visco*—"with bird-lime," which was made from the berries of the mistletoe.

141. *Funda*—"a casting net." It was of a funnel shape, and was armed with pieces of lead to make it sink. It was cast from behind, and over the right shoulder; the verb, *verberat*, "lashes," seems to express accurately the suddenness and force of the blow. Our phrase, "whip the stream," is similar. It was otherwise called *jaculum*, *retiaculum*, or *retejaculum* by the Romans, and βόλος by the Greeks.

142. The vulgar punctuation is *verberat amnem alta petens;* and the interpretation, "lashes the river seeking the deep parts of it." This, however, is repeating what is

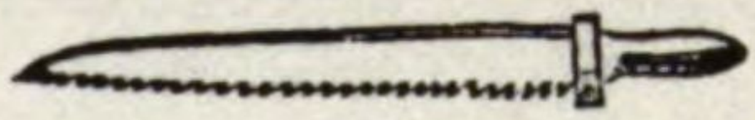
indicated by *latum* (141), which implies the lashing of the whole river, deep places and all. The other mode of dividing the sentence, is to put a comma or colon after *amnem*, and to join *alta petens* with what follows. With this punctuation there are two interpretations: 1st, The *que* after *pelago* is considered as coupling *verberat* and *trahit*, though *projected* further than usual into the sentence, thus,—"And another venturing on the ocean, hauls his moist (*drag*) or sweep-net (*lina*) through the deep." *Heyne.* 2d, The *que* is said to connect the two unequal members, *alta petens* and *pelago*, in this sense: "Another assailing (venturing on) the ocean, and (even) in the very depths of the sea, (*pelagus* meaning the sea with reference to depth of plunge), hauls his moist drag-net." Wagn. and Forb. Heyne objected to the common interpretation, that *alta petere* always means, in the classical writers, "to sail out to sea," and could not, therefore, be used of a river. But the great objection to his own mode of explanation is, that *que*, when joining two sentences is, in Virgil, never found so far thrown forward as the *third word* of the (second) sentence, except when it is preceded by a preposition, or in the case of *namque* or *jamque*. The *lina* may be either the drag-net, or, perhaps, lines such as are used by modern fishermen, with hooks placed at intervals along them and properly baited.

143. *Rigor ferri*, i.e., *rigidum ferrum*. This inversion of syntax, whereby the adjective idea is expressed by a subst. of kindred meaning, is very common in all languages, and is frequently used by the poets with great effect. We find it very often in Milton, as, e.g., "The virgin majesty of Eve:" "The might of Gabriel," i.e., the mighty Gabriel; and in many of our conversational phrases—"Her Majesty," i.e., she the majestic person; "His reverence;" "Your Grace," i.e., you the gracious one; "His holiness;" &c. &c.



Serra. The saw was said to have been suggested to Daedalus (or his grandson) by examining the backbone of a fish. The saws of the ancients were very similar to those of our own day in form, as the preceding illustration of a "frame saw" for cutting logs into planks, will so far show. *Argutae*—"shrill sounding," "grating," "twanging." See Note on Ecl. vii. 1.

The two other figures represent saws of a smaller size, the second being what is now called a "*bow-saw*."



144. *Primi*—"The ancients" of the golden age. *Fissile*—"easily split;" it did not present the irregularities of *grain* which rendered steel instruments necessary.

146. *Improbus*—"persevering," "importunate," "that will not be denied," which avoids no trouble, and is overcome by no difficulty. See above, 112. With this line cf. Theocr. xxi. 1, Ἁ πενία, Διόφαντε, μόνα -ὰς τέχνας ἐγείρει.

147 The poet, after his digression, now prepares to return by a gradual and natural connexion to the *subject proper*; and thus introduces Ceres as one of those to whom is due the credit of a useful invention. The whole connexion is—before Jupiter there was no tillage (125); but under his reign various arts and sciences were invented, and especially that of agriculture. *Ferro*—"with iron instruments," e.g., the plough, the harrow, the spade, hoe, &c.

148. This line refers to the time when men lived solely on the fruit of trees, and especially on acorns. *Glandes* and *arbuta* are nom. to *deficerent*. Heyne, with less propriety, makes *silvae* the nom. plur. (and not the gen. sing.), and subject to *deficerent*, *glandes* and *arbuta* being the accus. after that verb, "as regards," *quod attinet ad*, or "in," being supplied. But *deficere*, with the accus., means to "fall," "leave," "abandon." *Dodona* is put for oak groves generally, from the extent and celebrity of those which surrounded that ancient oracle.

150. *Labor* is put for "calamity," "distress," "loss," "damage," as πόνος = πῆμα. *Mala robigo*—"destructive *mildew*," that reddish and fine dust which collects on corn and wastes its strength. See Robigalia in Smith's Dict. of Antiquities.

151. *Esset*—from *edere*, to eat. See the verbs *sum* and *edo* in the grammars. *Segnis carduus*—"the unproductive thistle;" *horreret*—"bristled up."

152. *Intereunt segetes.* Observe the peculiar force and animation imparted to the sentence by the change of construction from the subj. mood to the indic., and by the use of the pres. tense. We should have expected *interirent* to be co-ordinate with *horreret*, &c.

153. *Lappaeque tribulique*—"Both burrs and caltrops;" these form the *aspera silva*, on which (*silva*) see Note 75 above. *Tribuli*—The *Tribulus*, (τριβολος) is a prickly shrub, which presents three thorns in whatever direction it may be turned. There was also an iron instrument of this name, having three spikes sticking out of a central ball, which was laid down on battle fields to annoy the enemy's cavalry, and throw them into confusion by perforating the horses' feet, and "casting" them. The *que* after *lappae* is lengthened by the arsis.

154. On *lolium*, and the reason of its being called *infelix*, see Ecl. v. 37. On *avenae*, see same place.

155. *Quod* is explained by Wagn., Voss, and Heyne, as equal to *propter quod*, or *quam ob rem*: they compare Geo. ii., 425, where *hoc* is used for *propter hoc*. Wunderlich, on the other hand, takes *quod nisi* for *quod utinam*. *Terram*—another, and we think a better, reading is *herbam*. We have already had quite enough about breaking clods, to which *insectabere terram* would necessarily refer, and now want rather directions for rooting out such *herbs* as the *lappae* and *tribuli*. Instead of *insectabere* we should have expected *insectatus fueris*, more especially when *vocaveris* follows; but the future and future perf. (fut. *exactum*) are often confounded by the poets.

157. *Umbras ruris*—This refers either to the shade made by the fruit-trees planted through the fields, or to the forest-trees which formed the border of the fields. For *umbras* Wagn. reads *umbram*, disregarding the disagreeable sound caused by the similarity of ending in *imbrem*, *umoram*. Indeed he shows that vividness, and emphasis, and forcible contrast are often gained by this *homoioteleuton*.

158. If the above advice be not taken, the farmer will have reason to repent his neglect, when he sees another, who received and acted on the injunctions, blessed with an abundant yield.

160. Another division of the subject now opens; viz., that which refers to agricultural implements, and sundry other matters of similar character. *Arma*, "implements," is used of all kinds of tools.

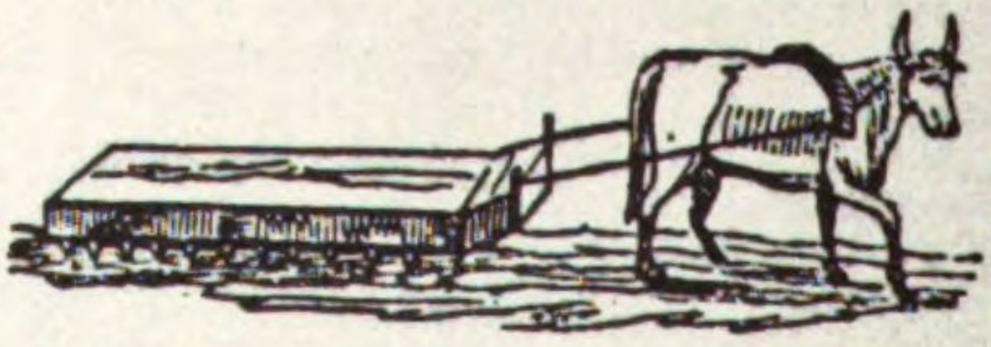
161. *Quis*, i.e, *queis*—this antique form of the dative is often used by Virgil. Observe that *sine* follows the word governed. This is very common, more especially in the case of the relative. On the aoristic meaning of *potuere* see 49, above.

162. *Vomis; vomer* is the more usual form. *Primum*, i.e., first of the enumeration of implements I name the plough. *Grave robur*—"The ponderous strength" of the curved plough. A strong and heavy plough was necessary for the generally rich and heavy soil of Italy.

163. *Plaustra*—The *plaustrum*, or waggon, was a vehicle set on *two*, and sometimes three, or four wheels, and used more especially in the country for farming operations. The machine was properly a mere platform of boards set on a pair of wheels, which were all one solid piece (*tympanum*), and were not made with spokes. The wheel and axle both revolved together; and so the cart is represented as a creaking and slow-moving vehicle. The accompanying illustration will show that the *plaustrum* is very similar, in its wheels at least, to an antique kind of car still largely used in the less wealthy and little improved parts of

the British Islands. *Eleusinae matris*, i.e., of Ceres. Eleusis, in Attica, was famed as the scene of the mysteries and the worship of Ceres. There it was that Ceres was supposed to have taught Triptolemus agriculture. *Tarda*—the use of the adj. apparently for the adverb is very common; so *lenis crepitans auster*.

164. *Tribula*—the *tribulum* was a machine for thrashing corn; it is still used by the Turks. It consisted, as seen in the woodcut, of a wooden platform, having the under side made rough with iron spikes or sharp stones. It was drawn over the grain; and stones were often laid on it, or the driver



sat on it, to increase the weight. The first syll. of *tribulum* is long, because derived from the Greek τρίβω, to rub. *Tribulus*, of 153, has the first syll. short. *Traheae*—the *Traha*, or *Trahea*, was a drag, or sledge, without wheels, usually drawn after the

tribulum, to complete the thrashing process. Its form is seen in the illustration.

Rastri—The *raster*, or *rastrus*, or *rastrum*, served the purpose of a *rake*, *fork*, and *hoe* combined. The head had sometimes two, three, or four prongs, arranged like the teeth of a modern *rake*. It was wielded with great energy, and its blows upon the earth were forcible and heavy. It was made sometimes of wood, but mostly of iron, and was used (*a*) for digging and clearing ground, (*b*) as a substitute for the ploughshare, (*c*) for breaking the clods. This word is one of

the *abundantia* nouns, having either *rastri* or *rastra* in the plur., the former more frequently. *Iniquo pondere*—"of more than just might;" i.e., of "excessive," "immoderate," "monstrous" weight. The word *iniquus* (as *injustus* in Geo. iii. 347) seems to have been employed similarly to our "wicked," and some other kindred terms, in the sense of "very great."

165. Celeus was father of Triptolemus, and was instructed by Ceres in the mode of making wicker-work implements, such as hurdles, baskets, cheese-strainers, &c., which are here called the *supellex*, or "fittings" of Celeus. *Supellex* is compounded of *super* and the root *leg*; hence it means that which *lies on the surface* (moveables, furniture, or garniture), as opposed to that which is fixed (fixtures). *Vilis*—"common," "cheap," as being easily got from one's own farm.

166. On the *crates*, see 94 above. The *vannus*, fan, or winnowing basket, was used for cleaning corn in still weather: it is represented in the following woodcut. The

mystic fan used in the ceremonies of Bacchus was similar in texture and shape to the foregoing, though it appears slightly altered in form, in consequence of the way in which it was carried on the shoulder, and because of its contents, which consisted of first fruits and sacred utensils. *Mystica vannus* is put here for the common winnowing fan, thus proving that both were identical, or at least similar, in shape.

167. *Memor*, *provisa*, and *reponis* are all emphatic, and are equal to—"you will remember that all these things are necessary; you will prepare them before they are actually needed; and you will lay them up in store, so as to be ready as soon as required.

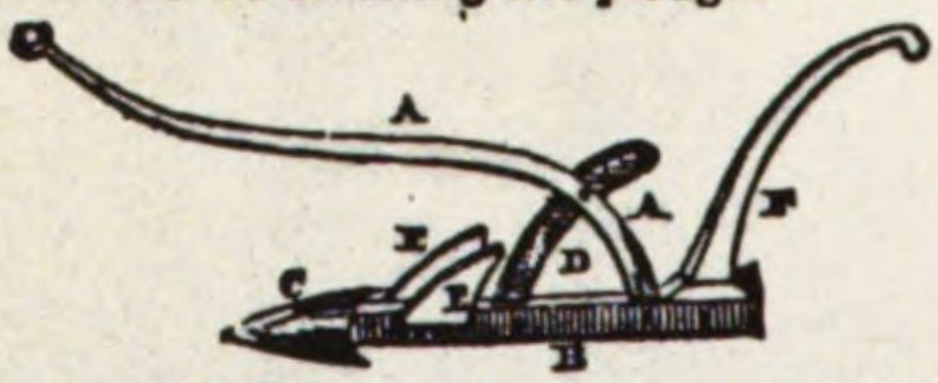
169. *Divini*. The country is so called on account of the great number of deities who were supposed to live in it, or at least to take delight in it.

169. *Continuo*—"at once," "in the beginning," "as your very first step:" or, "at its early growth," (cf. Geo. iii. 75, which seems to pronounce for this last interpretation,) and while the elm is still young and flexible, let the husbandman "give the inclination to the twig," so that it may grow up into the shape of a *buris*

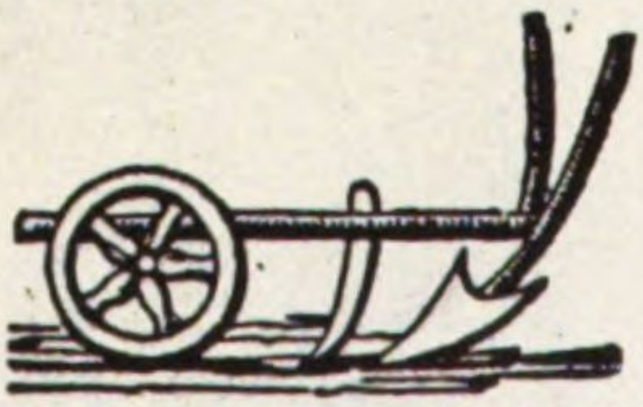
170. The *buris* or *bura* (βοῦς οὐρά, *ox-tail*) seems to be here distinct from the *temo* (as in the third woodcut), though often made of the same piece of timber (as in woodcuts 1 and 2). The first woodcut re-

presents a very antique kind of plough of simple construction; an elm tree is bent into a crook *(buris)* at the one end, and this, when pointed and shod with iron, serves as a *vomer (share)*. The branch which extends in the opposite direction, and on

which the ploughman's hand rests, is the *stiva*, or handle, for directing the course of the plough, and regulating the depth of the furrow. The *temo* passes up between the oxen, and is attached to the *jugum*, which rests on their necks. The next woodcut represents a plough of more complicated build; A A is the *buris* (γύης) elongated into the *temo* (ἰστοβοεύς); B, the *dentale* (ἴλυμα) or *share beam;* C, the *vomer* (ὖννις), the *ploughshare;* D, a support to render the *buris* and *temo* more firm and steady; E E, *aures* (πτέρα), the *earth-boards (mould-boards);* F, *stiva* (ἰχέτλη) the *handle* for directing the plough.



In the third woodcut, we have a sketch of the plough still used about Mantua and Venice: it has a wheel (see *currus*, 174) and a *culter (coulter)*, with the *stiva* and *buris* projecting upwards like the handles of a modern plough. This will come near-



est to the description given by Virgil. The subject, however, is beset with difficulties, and will still afford room for the discussions of the learned.

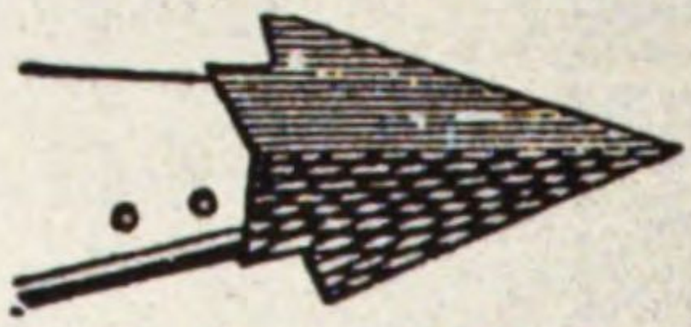
As the *buris* gave the *characteristic bend* to the plough, it is here called by the plough's name, *aratri*.

171. *Huic ab stirpe*—"to this *(buris)* at the base," or "to the lower part of this *buris* let the *temo* be attached, and let it extend to eight feet in length."

172. *Aures*--The mould boards, which were attached to the *dentale* (share-beam) or to the lower part of the *buris*, and served to widen the furrow, and throw the earth up higher. These *aures* were not necessary in many soils, but Virgil seems to be describing the complete plough, and not that which was called *simplex*, and was without earth-boards.

Dentalia duplici dorso. The following illustration of a plough, still commonly used by the rustic population on the bay of Taranto, will serve to render clear the most generally accepted explanation of this obscure phrase. The share-beam, as will be seen, though single at the front, and covered with the iron *vomer*, divides, as it recedes, into two arms, which form the *duplex dorsum*, or "*double back*," according to critics.

But it is not at all satisfactory thus to employ *dorsum*. With *dorsum* we associate rather the idea of the sloping ridge of a hill, or the elevated part of the animal body, from the neck to the hind quarters, i.e., the back bone, both of these implying a central height, with sloping sides. Now, looking at the *share (vomer)*, and the share-beam, *dentale*, in the above woodcuts, and especially in that which follows, we see that both are thicker in the centre, i.e., have a central ridge, and are *bevelled*, or sloping, in the wings, or flaps, which descend from this centre, i.e., that the *dentale* gradually grows thinner, on each side, towards the edge,



We would therefore venture to throw it out as a question for the consideration of the learned, whether *dentalia* may not refer to the two flaps, or *ears*, or *flukes*, of the *share* and *share beam*, as seen in the second and third woodcuts of line 170, and in that immediately preceding, (i.e., those two pointed extremities which terminate the *dentale*, and its iron shoeing, the *vomer*, at their greatest breadth.) *Duplici dorso* would thus be used with strict propriety as meaning "*two* sloping ridges *joined in one*," and we might translate, "Share-flukes are fitted in (or, with) a twofold sloping ridge," i.e., in a slope descending from the *dorsum* on either side. On the other hand, it may perhaps be argued that Virgil is here speaking only of the *wooden* parts of the plough, and that therefore we have no right to make mention of the iron *vomer:* but we introduce it merely to render our meaning plainer; for if the *vomer*, which covers the share-beam, be fluked, it behoves the share-beam, which *is covered*, to be fluked also.

Since writing the foregoing observations, we have found in Houldsworth's remarks on Virgil the following notice, remarkably confirmatory of the view now advanced: In the kingdom of Naples, the share is (now) called *gomere*, an is made with two corners jutting out, and *rising in the middle*, with a back called *schiena*," i.e., *chine*, *dor-*

sum. Martyn writes thus: "Servius tells us that most of the ploughshares in Italy have a wing on each side, '*cujus utrumque eminet latus: nam fere hujusmodi sunt omnes vomeres in Italia.*' On this account Virgil might have called the share double, but why the board should be said to have a double back, I do not readily comprehend."

173. *Jugo*, for the *jugum*, or beam, into which the *temo* was fitted, and whose ends rested on the necks of the team, see first woodcut, 170, above, and also Æn. x. 575, with illustration.

174. The reading, *stivaque*, presents a very serious difficulty in the interpretation; for, 1st, Though the *tilia* (linden tree) is said to be for the yoke, yet no hint is given as to the purpose for which the *fagus* is to be used; and, 2d, no direction is offered as to what material the *stiva* is to be of. Those who retain this reading, e.g., Wagn., explain the phrase as an *epexegesis*, or *Hendiadys* (see below)—"and the lofty beech, *even* the handle." But the great objection to this is, that there are *two* conjunctions (yet we meet two in Æn. i. 61), *altaque, stivaque*, whereas, in all Wagner's examples there is only one, as Ecl. ii. 8; Geo. i. 335; ii. 192. Martyn conjectured *stivae*, which perfectly balances the clauses, (*tilia caeditur jugo*), *fagus caeditur stivae*, and besides removes the disagreeable sound caused by the juxtaposition of *que* and *quae*. This reading, *stivae*, though devoid of MS. authority, is adopted by Forbiger, Voss, Wunderl, &c. &c. Wagner, however, opposes a rhythmical objection, viz., that a line composed of dactyls, as 173, should not be followed by one consisting of spondees; but the change suggested by Martyn is so beautifully simple and effective, that we should be loth not to approve of it. By *stiva* some understand a kind of *foot-board* on which the ploughman stood to help to turn the plough at the end of the furrow.

By *epexegesis* is meant the subjoining of a *limited* and *restricted notion* to a *more general* one, so that the latter (the *general*) is more closely defined by the former; and the conjunction connecting the two is equal to *even*. To this figure may be referred the very common and well known one called *Hendiadys* (ἓν διὰ δυοῖν), as, *imposuit molemque et montes*, Æn. i. 61, where the latter, *montes*, explains and limits the former, *molem*, indicating, as it does, of what the *moles* is made up. So in *pateris et auro*, the *auro* restricts *pateris* to the material, gold: "In goblets, even in gold." It will be observed that description is often heightened by such an *epexegesis* (ἐπεξήγησις).

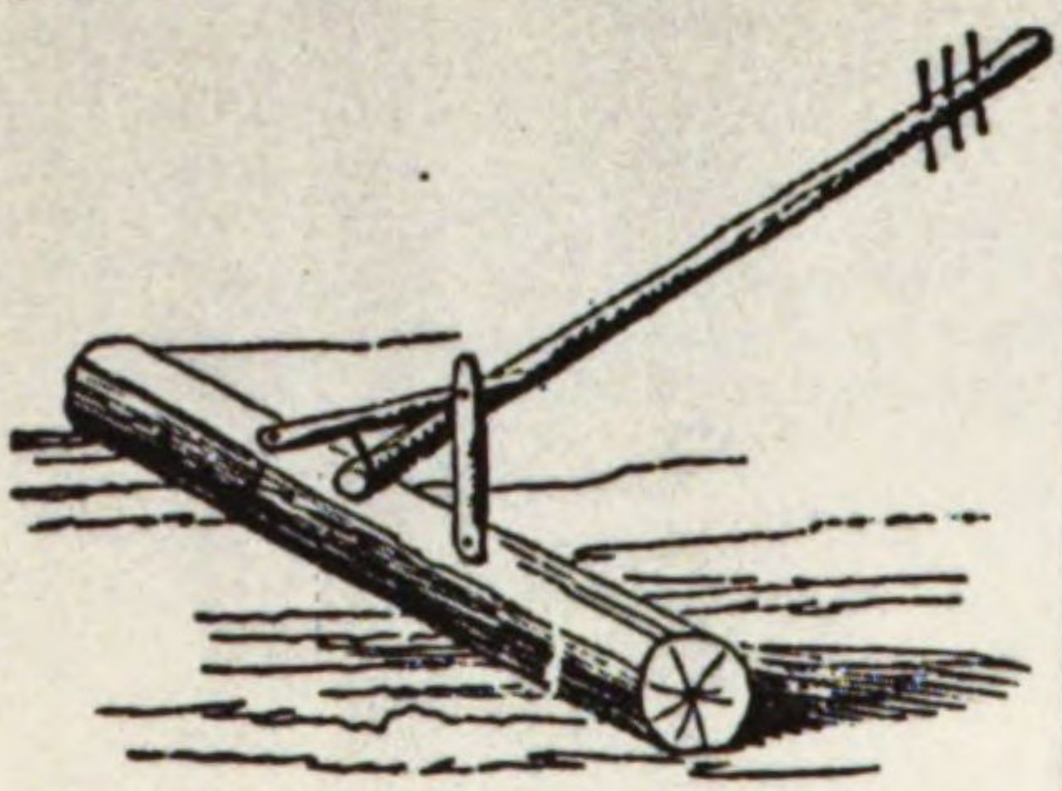
Currus—"the machine." Servius tells us that Virgil used this word referring to the make of the plough in his native province, where, it seems, wheels were usually added to secure steadiness, and evenness of depth in the furrows. *Imos* seems to refer to the lower surface of the share-beam, which ploughmen now-a-days call the *sole*; and thus, of course to the depth of the furrow. Perhaps, however, Virgil here refers to the turning of the plough at the end of the furrow, to which *a tergo* would be properly applied, indicating pressure on the hindmost part of the plough, so as to raise the point of the share out of the ground.

175. *Explorat*, either "permeates," passes through every pore; or "proves," "tests," like *probat*. This second mode we prefer. *Robora*—"the cut wood," viz., the materials for these implements. On the whole subject, see Heyne's Excursus on this place, with Wagner's remarks.

178. We now have directions as to some of the less common appliances of agriculture. And, first, the *area*, or thrashing-floor was a place in the open field, somewhat elevated, so that it might not be sheltered in the slightest degree from the wind. At the time of the thrashing (the autumn), the weather was so steady that the farmer could calculate on it for a length of time together. In some parts, however, where continued drought could not be expected, the husbandman had sheds erected near his *area*, or he thrashed in a covered barn as we do. The *area* was usually round, high in the centre, and sloping somewhat towards the circumference; it was made hard and firm.

Cum primis—among your first operations. The *cylindrus* was a roller, either a stone shaped for the purpose, or the fragment of a pillar, or a grinding stone. The woodcut represents a *cylindrus*. The clay was first to be worked with the hand to render it tough; then *argilla*, or *creta*, "potter's earth," was mixed along with it to make it harden and bake; and, lastly, the compound was to be rolled with the *cylindrus*. The poet, however, is not very minute as to the

order in which he mentions the different processes.



180. *Ne subeant herbae, &c.* These precautions are to prevent weeds from growing up; the floor from crumbling into dust; and vermin from encroaching *(pestes illudant). Fatiscere* means "to fall for want of strength," hence, to be harassed, relaxed, broken up, made loose.

181. *Illudant*, i.e., *ne illudant*, "and moreover, lest various annoyances plague you" —"baffle your efforts." Observe the monosyllabic termination of this line, which, though objectionable in a rhythmical point of view, has yet a remarkable force. Such an ending is often made by the poets, to call attention (1,) to something *striking* and *grand* (Geo. i. 247; Geo. ii. 321; Æn. ii. 250; Æn. i. 65); or (2,) to something of *importance* and *moment*, though not elevated or sublime (Æn. iii. 390; v. 481); or (3,) to what is *small* and *ridiculous*, as in this place, and in Hor., Art. Poet. 139. See also Quinctilian, viii. 3, 20.

182. *Posuit* and *fecit* are Aoristic perfects, on which see Note 49, above. *Que* and *atque*, like τέ,—καί, combine ideas very closely together, *atqre* adding something of more moment than what has preceded, thus; "Has both fixed its abode, aye, and made its granaries too."

183. *Talpae*—"moles." *Capti oculis*—"blind." This is the ancient idea; but more careful observation has discovered that moles *have* eyes, and good ones too, though small and much covered over. It is to be remarked that Virgil makes *talpa* masc. here, though it is fem. elsewhere. Similarly he treats *dama*, in Ecl. viii. 28, and Geo. iii. 539.

184. *Bufo*—"the toad." This word is said to be found nowhere but here. *Quae plurima* — "and the unsightly creatures which the earth produces in great numbers."

186. *Curculio*, or *gurgulio*, the "weevil." *Formica* is connected in stem with μύρμηξ. *Senectae* — ants live but for a short time (for one year only, it is said), so that *senectae* is equal to *hiemi*, which is the *old age* of their brief existence. Cf. Hor., Sat. i. 1, 33.

187. *Contemplator*, τεκμαίρου, "observe," "take omen." *Nux* is by Martyn called the *walnut*; but other commentators consider it the *almond*. The almond tree flourished, according to Pliny, in the earliest part of spring, or even in Jany., and would therefore be well suited to give an early indication.

Plurima is used, as in 184, to mean *abundantly*. *Induet in florem*, literally, "envelopes itself in blossoms," i.e., retires, as it were, beneath its covering of blossoms: Translate, "And when in the woods the almond tree arrays itself in an abundant show of blossoms." Some make *silvis* depend on *plurima*, "(which is) abundant in the woods." *Curvabit* — "will bend (*by anticipation*) the fragrant branches," for if the poet uses *fetus* of the blossoms, or embryo fruit, he may likewise speak of these bending the branches.

189. *Fetus*, i.e., the embryo fruit in the blossoms. *Pariter*—"in equal abundance."

190. *Magna*, either "a thrashing of plentiful yield," or "a laborious thrashing."

191. *Luxuria, &c.*—"but if by reason of the large display of leaves the shade is abundant (dense), the floor will to no purpose bruise the ears rich (only) in chaff." Some join *nequidquam* with *pingues*, "uselessly rich."

193. *Semina*—The seeds of leguminous plants are meant, as *siliquis fallacibus* shows. *Medicare*, "to prepare," by steeping, or maceration. The deponent form, *medicari*, is not used in this sense.

194. *Nitro*. This is not our *nitre*, or saltpetre, but rather *natron* (soda), or *potash*. *Amurca*—"The scum of olive-oil." This is the Greek ἀμόργη, and though the Romans wrote it with a *c*, they pronounced it in Greek fashion, with a *g*. In fact the letter *g* was not introduced into the Latin language till about the beginning of the second Punic war (218 B.C.), and thus *c* stands in the alphabet to represent the Greek *gamma*—α, β, γ, a, b, c. Consult Smith's Latin Dict. on the letters C and G.

195. "That there might be a larger yield from the deceptive pods:"—the pods though large often contain very small seeds.

196. This passage has been variously punctuated and explained. The most rational mode is to put a full stop after *maderent*, coupling this verb to *esset*, and making it depend on *perfundere* through *ut*. *Properata*—"being hastened;" i.e., "when hastened." Translate, "and that they might be quickly cooked (boiled) though on a small fire"—"on a fire, however small." The Greeks assert, say Palladius and others, that when beans were thus macerated before

sowing, their produce was more easily cooked than it would otherwise have been. The reading which puts a stop after *esset*, and a *comma* after *maderent*, is so palpably absurd that we do not think it worth discussion.

197. *Vidi*, repeated from 193, renders the sentence more animated than a conjunction would do. *Lecta diu*—i.e., "I have seen those seeds on whose selection much time and labour had been spent, degenerating in spite of such care, if men (literally "human power," or "energy," or "instrumentality") did not every year separate with the hand all the largest specimens."

200. On this line see our full note at Æn. ii. 169, where it is repeated.

201. Observe the spondees, which express difficulty; for as our own poet says, "The line, too, labours, and the words move slow." *Remigiis*—The plural of this word is very seldom used as equal to *remis*. The sing. is the number employed.

203. It is unnecessary for us to discuss here the *many* interpretations which have been offered of this passage. The great difficulty lies in *atque*,—what is its meaning, and what it connects. The older commentators, as Servius, Gellius, &c., made *atque=statim*, "immediately," as it is found in early Latinity, e.g., in the Laws of the Twelve Tables, *si in jus vocat, atque eat*. To this Hand (Tursell.) agrees. Others make *atque* a simple copulative, and supply an ellipsis. Thus Heyne, *Non aliter, quam* IS RETRO SUBLAPSUS REFERTUR *qui navigium agit . . atque illum in praeceps, &c.*; or, *Non aliter, quam si is qui . . subigit, remisit forte brachia, atque alveus rapit illum* (*lembum*). Wagn., Jahn, and Forb. supply *retro sublapsus refertur*, after *brachia remisit*, and connect this *refertur* to *rapit* by *atque*, so that the sense will be—"Not otherwise than he who is struggling with all his might to force his boat against the stream, as soon as he has but momentarily slackened his exertions, *losing his ground, is carried backward*, and is hurried with headlong speed down the river."

To all these explanations, however, our great objection is, that the words from *non aliter* to *amni* are put in comparison to *sic omnia . . sublapsa referri*. It will be seen that in the words *sic omnia, &c.* there is only *one* idea, viz., that of *deterioration*; while in *non aliter . . to amni* there are *three*, —(*a*) *unremitting exertion* (*subigit lembum*); (*b*) *temporary cessation* (*brachia remisit*); (*c*) *injurious result* (*alveus rapit in praeceps*): and thus the members of the comparison are not balanced, and the simile is a mulcted one. Whereas, if we consider *vidi lecta* to *manu legeret* as containing the sentiment illustrated by *non aliter, &c.*, we have the balance of comparison complete—(*a*) *unremitting exertion* (*diu lecta . . multo spectata*, and *quotannis* in the negative hypothesis); (*b*) *temporary cessation* suggested by NI *legeret quotannis*; (*c*) *injurious result* (*degenerare*). Besides the greater suitableness of the explanation just given, we may urge against opposing ones, that it seems absurd to illustrate by simile so trite a remark and so self-evident a proposition as *omnia fatis in pejus ruere ac retro sublapsa referri*. We are therefore of opinion that the words last quoted (*sic omnia, &c.*) are parenthetic, and that instead of a full stop after *legeret*, as Wagn. and Forb. have punctuated, we should place a semicolon, with brackets before *sic* and after *referri*, if thought necessary. We would not, then, follow Wagner in supplying *sublapsus refertur*, but we would connect and explain as follows: The man who devotes much time and labour to the selection of his seeds will find them degenerating, if he do not rigorously continue his exertion year after year; just as he who is toiling to force his boat against the stream by rowing, will find himself driven headlong down the river, if he but for a moment slacken his exertions. *Atque* will, in this view, couple *subigit* and *rapit*, the second verb having a different subject from the first. It may be urged against our plan, that it represents *atque* as coupling a verb whose subject is the relative pronoun, to another verb, whose subject not only is a different word, but denotes a different object. We admit there is force in the objection. It must be allowed, however that had we *quem* instead of *illum*, the difficulty would vanish. But it is well known that, in double relative clauses, even Cicero not unfrequently abandons the relative construction in the second member, and uses the demonstrative pronoun instead of the relative. Thus, in Brutus, 74, we find the sentence, *omnes tum fere, qui nec extra hanc urbem vixerant, nec eos* (where we should expect *nec quos*) *aliqua barbaries domestica infuscaverat, recte loquebantur*. Here we have an example as if composed for our special service, where *qui vixerant* corresponds to *qui subigit*;—*nec* EOS to *atque* ILLUM, and *barbaries infuscaverat*, to *alveus rapit*. See Zumpt. Lat. Gr. §. 806. The more close translation of the latter part will be, "Just as is the case with him, who is with difficulty forcing his boat against the stream by rowing, and the current (channel, *alveus*) hurries him down the river in headlong speed, if he happen to have slackened his exertions."

204. From this to line 310, we have detailed the times at which the various agricultural operations should be performed: and to enable them to decide on the exact period, husbandmen are warned to pay especial attention to the rising and setting

of the constellations. To impress this precept the more strongly, it is hinted that, in the difficult and doubtful processes of husbandry, their success depends as much upon this, as does the safety of mariners who attempt the dangerous voyage of the Euxine and Hellespont.

Arcturus—A star of the first magnitude in Bootes, or Arctophylax, whose rising (commencing on the 5th Sept. and 13th Feb.) and setting (on the 22d May and 29th Oct.) were attended by violent storms.

205. *Hoedorum*—The *Kids* are two stars in the arm of Auriga, which, at their rising on the 25th April, and 27th and 29th of Sept., were likewise accompanied with tempestuous weather. *Anguis* was a constellation near the North Pole, also indicative of storms, and therefore equally deserving of the notice of the farmer.

206. *Vectis*, i.e., *qui vehuntur*—For it is evident, as Forb. remarks, that the perf. particip. (pass.) is often used, especially in poetry, for the present pass., which does not exist in Latin. Hence it happens that the poets write perfects, even in those cases, viz., in deponents, in which no necessity but that of metre compels them. See Æn. i. 481; ii. 277. Also, as to deponents, Geo. i. 293; Æn. v. 708. These perf. particips. are sometimes mere adjectives, e.g., Æn. iii. 275, *formidatus=formidabilis;* viii. 588, *conspectus=conspicuus.*

207. *Pontus, par excellence*, the Euxinus Pontus. Abydos was a town on the Asiatic side of the Hellespont, over against the European Sestos. It was famed for its oysters, and is still more celebrated by the story of Hero and Leander. *Tentantur*, "are risked," or "braved," is expressive of the danger attending a voyage in parts then so little known.

208. *Libra, &c.* The sun was in Libra at the time of the autumnal equinox, when the days and nights were of equal duration, and when the Roman hours were, of course, equal too. For the Romans divided the period of light into twelve hours, and of darkness into twelve, all the year round, so that when the night was longer than the day, the nocturnal hours were longer than the diurnal, and *vice versa.* The sowing time, then, began at the autumnal equinox, and ended at the winter solstice, or shortest day, which were in Virgil's time the 24th Sept., and 25th Dec., respectively.

Die is an old form of the gen. for *diei.* See Ruddiman, i. p. 105; and Orell., on Hor., Od. iii. 7, 4. Aulus Gellius alleges that in his copy of Virgil, which he says was the poet's own manuscript, *dies* was written. Wagner thinks this probable, and supposes that the *s* was lost in consequence of the next word *somni* beginning with that letter, but he would then consider *dies* the accus. plur., and not the old form of the gen. sing.

209. "And divides the globe equally for light and darkness," i.e., remains on the equinoctial line, and goes neither to the north nor to the south, but gives both northern and southern hemispheres an equal amount of day and night.

211. *Sub extremum imbrem, &c.*—"Even immediately before the last shower of the severe winter:" i.e., while the weather is *only showery*, and not regularly frosty and wintry. Voss interprets, of the "unmanageable winter," i.e., the season when no operations can be conducted, on account of the uninterrupted severity of the weather. Columella and Varro state that for fifteen days before and fifteen days after the winter solstice, agricultural operations were almost at a stand. *Bruma* (i.e., *brevima, brevissima dies)* means the shortest day, or solstice, which terminates the first half of the winter, and the rainy or mild weather, the latter half being frequently frosty. The injunction, therefore, is, "Sow barley (and grain crops generally) close up to the time when frost may be expected to set in." We sow barley in spring, but in warmer climates they were in the habit of putting in the seed in the latter end of the year. At the present day, however, barley is sown in Italy in spring. From this earlier sowing of the barley and flax, Martyn explains Exodus ix. 31, 32, where it is stated that the flax and barley were destroyed by the hail, because the barley was in the ear, and the flax was in seed, but the wheat and the spelt escaped because they were not yet come up.

Hordea. This plur. is used here and elsewhere by Virgil, as also by Pliny, but it is condemned by Quinctilian, and it formed a subject for the ridicule of Virgil's detractors, Bavius and Maevius (on whom see Ecl. iii. 90) as in the line said to be composed by one of them—

> "*Hordea*" *qui dixit, superest ut tritica dicat.*

212. Flax was sown from the beginning of October till the beginning of December, and poppies in September and October. In our own countries flax is always sown in spring. *Cereale papaver.*—The poppy sacred to Ceres: it was the symbolical ornament of Ceres, who, in statues, appeared holding a few heads in her hand. It is alleged that by eating some of its seeds, when in search of her daughter Proserpine, she was made somewhat forgetful of her loss: and again, that it was with poppies that Ceres fed Triptolemus, to prepare him for his divine mission.

213. On *Tempus tegere*, see Note 305 below, and Æn. ii. 350; v. 638.

Iamdudum seems to be here equal to *statim*, "at once," "immediately." Wagn. interprets "*per omne illud tempus* "through all this time," "long since."

214. *Sicca tellure.* — This shows that though farmers were to sow during showery weather, they were to select *dry days*, *dum nubila pendent* (still overhang, and do not discharge themselves in showers), and a dry soil.

215. In the southern part of Italy, the bean was sown in autumn; but Virgil here speaks, according to Pliny, of the practice in the colder regions of his Mantuan home. *Vere fabis satio (est)*—The sowing time for beans is in spring. *Medica* (ἡ Μηδικὴ πόα), a kind of clover, so called from its being introduced into Greece from Media during the Persian wars. It is now called *Lucerne*, or Burgundy trefoil. Pliny says it should be sown in May—Columella, in the end of April.

216. *Putres*—"mouldering," "crumbling," from the frequent ploughing, and the effect of the winter's frost. *Milio.*—The *milium*, "millet," or "panic," the κίγχρος of the Greeks, was a kind of *sturdy grass*, the heads of which bore a round seed, which was made into bread for feeding poultry, horses, and cattle. *Annua cura* is used in contrast to the Medica, which required to be sown only once in ten years.

217. The Sun enters into Taurus on or about the 17th April, according to Columella. [Now it is the 20th April.] He is called *Candidus*, i.e., *fulgens*, "a bright constellation;" and his horns *auratis*, because there were some very bright stars in his head, especially those representing the tips of the horns. *Aperit*, "opens up the year," well expresses the idea intended to be conveyed by the attitude of the bull, which, with lowered head, and threatening horn, seemed ready to rip and tear, as if to *open* a way for himself through the heaven. Hence Varro derives *Aprilis*, "the month which *opens* the year," when flowers bloom from the "opening earth," and "the larch hath hung all her tassels forth."

218. *Canis*, i.e., Sirius. This is a star of the first magnitude in Canis Major. It set a short time after the rising of Taurus, opposite which it was placed *(adverso astro)*. When the Sun entered Taurus, his brightness became too great to allow the constellation Canis to be seen. This is what astronomers call "*setting heliacally*." So when a star emerges from the brightness of the sun, it is said to "*rise heliacally*;" and thus its actual rising or setting occurs some time before or after its *heliacal* rising or setting. The bull is thus represented as driving the dog before him, the dog, however, keeping his face to the bull. Another reading is *averso astro*, but this cannot be satisfactorily explained.

219. The seedtime for wheat and spelt is after the *cosmical* setting of the Pleiades in the morning.

Triticeam in messem—"for a wheat crop." Martyn has the following note: "The *triticum* of the ancients was not our common, or lammas wheat, but a *bearded* sort. Hence *arista*, which signifies the beard, is often used by the poets for wheat; but it would be too violent a figure to put the beard for *corn*, which has no beard at all. I shall add another proof that the *triticum* was bearded: All the statues and medals of Ceres, that ever I saw, have no other corn represented on them than that which is bearded." *Far*, "spelt," is called *robustum* because it bears wind, rain, and cold, better than other grain.

220. *Solis aristis* does not mean "ears only," i. e., large heads without a good yield of grain, like *vanis aristis*, of 226; but it is opposed to the leguminous crops of 227, and the sense is, "If you wish to cultivate only the bearded kinds of grain, do not begin to sow before the middle of Nov.; but if you desire to plant leguminous crops besides, you must commence in the beginning of Nov.

221. *Atlantides*—The daughters of Atlas (consult Class. Dicty.), otherwise called Pleiades, or Vergiliae, on which see Note 138, above. *Eoae* does not mean "in the East," but "in the morning," i.e., let them be set in the morning, in the West, while the sun is rising in the East: this is called *cosmical setting*. Their setting occurred between the 20th Oct. and the 18th Nov. On the scansion of this line consult the Metrical Index. The first syll. of *eoae* is properly short, but here, and in several other places it is long.

222. *Gnosia*, &c. "Let the Gnosian constellation of the Blazing Crown depart." This is the "Corona Ariadnes," which was placed among the stars by Bacchus, after his marriage to Ariadne. It consists of nine stars, and is now called *Corona Borealis*—The Northern Crown. For the story of Ariadne, see Class. Dicty. *Gnosia*, i.e., Cretan, from Gnossus, a town of Crete, of which island Minos, father of Ariadne, was king.

Decedat, depart, i.e., from the heavens: "set." To avoid the difficulty of this line, *decedat* is by some interpreted "depart from the sun," i.e., rise *heliacally*, because the rising of the constellation took place at the time evidently intended here. But this is so violent a use of *decedere*, that we cannot adopt it, even to get Virgil out of a "scrape;" and we therefore accept the explanation of Voss, who tells us that according to Ptolemaeus, Democritus, and other great astro-

nomers, the setting of the Crown was erroneously fixed in the latter part of November or first part of December. On the ground, therefore, that the poet was led astray by his authorities, we relieve him from the charge of "nodding." See Quaest., Virg. xxxvii.

224. *Invitae terrae.* As the earth has the reputation of being *justissima*, rendering to men "in some thirty, in some sixty, and in some an hundredfold," she is here poetically represented as loth to take charge of the seed till the fields have been properly ploughed, manured, and otherwise worked, and till the proper time for sowing has arrived. *Semina debita*—"the seed which is due to the earth." *Spem anni*—"the hope of the year;" i.e., the hope of produce for the year.

225. This and the next verse are parenthetic, assigning a reason why wheat and spelt should not be sown earlier. Maiae—Maia was one of the Pleiades, and here stands for the group. See above, 221.

226. *Vanis aristis*—"with *unyieldy* ears." Grain is often deceptive, and from rank stalks, and apparently heavy ears, very little *yield* is got. The other reading, *avenis*, has MS. authority, and finds supporters among the critics; nor does it make a sense by any means exceptionable. *Avenis* would mean "wild oats."

227. For leguminous plants the sowing time extends from the beginning of November till far on in the winter. We must remember that this is in a mild Italian climate.

Phaselum—"the kidney bean" (φάσηλος, or φασήολος, *phaseolus*) was sown in the end of October; or in September, if it was intended to be eaten when green along with the pods. *Vilem*—"common and cheap."

228 *Lentis*—Egypt was famed for the abundance and the excellent quality of its lentils; and so *Pelusium*, an Egyptian town built on one of the mouths of the Nile, is selected as the place which shall give name to the pulse.

229. Boötes or Arctophylax, with its bright star, Arcturus, set in the very end of October, from which time vetch sowing began.

230. *Ad medias pruinas.* As we had *medium mare* in the Æneid denoting "fairly out at sea," without signifying the actual *middle* of the sea, so here we have *in medias pruinas* used to mean "clean (or fairly) into the frost," as we say.

231. *Idcirco*—"for this very reason it is," viz., that the seasons for particular operations should be clearly marked. We have now a beautiful description of the sun, the heavenly zones, and the zodiac; its insertion here is, of course, owing to the fact, that rustics learned from this source when each agricultural operation was to be performed; and that, indeed, the stars were the only "Farmer's Almanac" published in those days. *Orbem*—"the yearly circle portioned off in fixed allotments."

232. *Duodena astra*—The twelve signs of the zodiac. *Duodena* may here retain its full distributive force, implying the idea of revolution *each year*. *Mundi* is put for the celestial sphere, in which the sun seems to move.

233. *Quinque zonae.* The division of the world into five zones by the old philosophers, is too well known to require explanation. 24° on each side of the equator formed the torrid zone; from 25° to 54° on N. and S. formed the north and south temperate zones respectively; and from 55° to the poles, the two frigid zones.

234. The torrid zone is called *semper rubens*, and the frigid *caerulea*, by Virgil and Eratosthenes, either on account of the natural colour of fire and ice, or, as Voss thinks, with reference to the *rubrum et caeruleum pigmentum*, by which these zones were respectively indicated in the ancient geographical charts. The first explanation, however, is the more natural one.

235. *Quam circum.*—These words refer *not* to *immediate proximity*, for the temperate zones lay between the torrid and frigid, but simply to position on either side. *Trahuntur* "are extended," or "placed." As this verb is quite appropriately used in reference to the putting on and proper adjustment of a real zone or belt, so, in a *figurative* sense, it is equally applicable to the *figurative* zones of the heavenly sphere. We see no reason for binding down a poet so strictly to mere words, as to suppose that he employs *trahuntur* merely to the "*drawing*" of lines on a globe or chart.

236. *Concretae*, strictly speaking, applies to *glacie*, but by zeugma is transferred also to *imbribus;* so say the commentators. But showers *are* often either *concretae* themselves, or are freezing in their *character* and *effects*, and are frequently accompanied, too, with freezing winds.

237. *Has*—the frigid zone. *Mediam*—the torrid zone. *Duae*, i.e., the N. and the S. temperate zones. *Mortalibus aegris;*—This is the Homeric, δυλεῖσι βροτοῖσι.

238. *Via secta*, i.e., the ecliptic, or sun's course. *Per ambas* does not mean "*through* the space of both temperate zones," but *per* applies here, as frequently, to what is extended *between* two other things; and is therefore equal to *inter*. It is unnecessary to remark that the sun's course lies solely in the torrid zone, and that his limits are the Tropics of *Cancer* and Capricorn, which

form the boundaries of the N. and S. temperate zones, respectively.

239. *Obliquus ordo*—The zodiac, because the constellations of which it consists are arranged along the ecliptic, and this cuts the equator *obliquely*, at an angle of 23½ degrees.

240. *Mundus*, i.e., the heavenly sphere. *Arduus ad Scythiam, &c.* This refers to the elevation of the North Pole, and the depression of the South, as illustrated by a globe. "Scythia" is put for the northern parts of Europe and Asia generally; and the "Rhipean heights" for all the mts. north of the Euxine. These cold regions were said to be inhabited by the Hyperboreans.

241. *Libyae in Austros.* The phrase—"south winds of Libya," signifies the southern parts of Africa, and thus the South Pole.

242. *Hic vertex*, i.e., the North Pole is always *elevated in reference to us*, i.e., is above our heads, and therefore the north Polar star is visible to us. But the South Pole, which is beneath our feet *(illum sub pedibus)*, the inhabitants of the Nether World see. It is thereby implied that we do not see it. Forb. joins the words *illum sub pedibus*; Wagn. prefers the combination, *styx sub pedibus*, but the order of the words opposes this junction. Martyn, Voss, and Jahn make *sub pedibus* depend on *videt*, which would mean that, as *we* see the North Pole *above* us, so the Manes see the South below them. To this Forb. offers two objections: 1st, It has to be proved that the Manes were placed by the ancients in the heart of the Earth; and 2d, Suppose we do allow that they were placed there, how could they from the centre of the earth see the Pole. We think it very evident, however, from the descriptions given of descents to the infernal regions; from the notions about certain rivers of earth joining the Styx; from the stories of punished giants laid under burning mountains, and a thousand other considerations, that a place *deep down in earth* was deemed the abode of departed spirits. The custom of burial suggests an evident reason for the rise and general prevalence of such a notion as to the habitations of the Manes. Forb.'s second objection is very trivial indeed: we cannot restrict a poet to such accuracy, in matters of this kind. See Keightley, Mythol. p. 83, 3d ed.

Profundi, i.e., the Manes, whose abode was *deep* in the earth.

244. *Hic*—in the region of the North Pole. *Anguis, &c.* The Scorpion was represented as sweeping with his tail along the back of the Great Bear, while he almost inclosed in one of his folds the Little Bear. Hence he is said to glide with tortuous winding, *circum perque duas Arctos.* Observe the force of *elabitur*, as expressing difficulty in steering clear of both Bears.

245. On Arctos, see Note 138 above. *In morem fluminis*, i.e., in a winding manner. The conclusion of one verse and the commencement of the following with the same word, is called *Anadiplosis.* See Æn. x. 691, and Ecl. vi. 20.

246. *Metuentes tingui*, i.e., *non tinguntur—nunquam occidunt.* So Horace, Od. ii. 2, 7, *penna metuente solvi*, i.e., *non solvenda.* Those constellations near the Polar star do not set to us, as is well known.

247. *Illic*, "there," at the South Pole, either the stillness of night unseasonable for work ["the night when no man can work"] *(intempesta)*, reigns; or Aurora visits them when she leaves us, and gives them light. On the monosyllabic termination of the line, see above, 181. The comma after *nox* is by some editors removed, and placed after *semper*, so that this adverb may be joined to the preceding, and not to the following clause. But in opposition to this punctuation, Wagner argues that there *must* be a *pause* at the end of a verse, when that verse admits *caesura* in the sixth foot, as here; and he adds, moreover, that *semper* [and other words] is sometimes placed at the beginning of a line, between two similar clauses, when in *position* it belongs properly to the *second only*, but when in *force* it applies to *both*, this its force being much increased by the very peculiarity of its position. See Tibull., iii. 6, 1 sq.

248. *Densantur*—There is a various reading, *densentur*, from *densere* of the 2d conj. On these two forms Wagner, from a careful examination of MSS., remarks that that of the 1st conj. is used by Virgil in the Georgics, while in the Æneid he has preferred that of the 2d, except in xii. 264.

250. *Primus Oriens*, either "the early dawn," i.e., the rising sun, or *primus* may be taken for *primum.* *Anhēlis equis*—The breezes of the early morning (i.e., the setting in of the "sea breeze"), are poetically ascribed to the panting of the Sun's horses, which are "put to their wind" at the first start.

251. *Sera lumina* has had four principal interpretations: 1st, The evening star rises, i.e., kindles up *her own* light, when the sun sets. 2nd, The evening star, by her rising, indicates the time for *lighting up torches*, candles, &c., in the habitations of men. This is so silly an idea, that we have hesitated much in taking notice of it. When put in juxtaposition with *equis Oriens adflavit anhelis*, it forms as remarkable an anticlimax as that famed couplet,

And thou, Dalhousie, the GREAT GOD OF WAR,
Lieutenant Colonel to the Earl of Mar.

3d, The evening star (as rising first) lights up the *the luminaries of the night*, i.e., the other stars. 4th, The evening star, by its appearance, and the simultaneous departure of the sun, lights up, i.e., produces, or accompanies, the *blushing glow and redness of the sunlight*. This last mode is favoured by the word *rubens*, and by the contrast with Aurora going before. We are rather inclined, however, to prefer the third explanation, as containing a beautifully poetic and animated picture, and as being more applicable to *lumina*.

252. *Tempestates*, i.e., seasons, and the changes of weather. *Dubio coelo*, in the sky whose prognostics are of doubtful import, in consequence of their being partially concealed by clouds. *Hinc*, "from this" passage of the sun through the signs of the zodiac.

253. *Diem messis*, i.e., the summer: *tempus serendi*, the autumn, and early part of winter.

254. The commencement of navigation and the felling of timber indicate the spring time. *Marmor*, "the marble surface of ocean" was a favourite idea with the poets. *Infidum*, "treacherous."

255. *Deducere.*—Ships were drawn up *(subductae)* on shore during the winter, and rested on logs; in the spring they were run down by machinery. Cf. Hor., Od. I. 4, 2. *Trahuntque siccas machinae carinas.*

256. *Tempestivum*—"in due season," which, according to Palladius, was the month of February.

257. There are now detailed to us some further advantages of observing the constellations, and the signs which they give. *Annum parem*, i.e., the year equally portioned out into four seasons, spring, summer, autumn, winter. Eudoxus, Meton, and others, had drawn out, for the benefit of rustics not skilled in the stars, astronomical tables, or what we might call "Farmers' Almanacs," which gave the periods of the rising and setting of the constellations, the storms that might be expected, and other information useful to husbandmen.

260. *Properanda* is opposed to *maturare*, the former signifying haste and insufficient care—the latter leisure, diligence, full finish, and fitness of time. *Coelo sereno* "under a clear sky," i.e., in good weather. *Dare*, used with the infin., for *sinere, permittere*, is very common with the poets, and is frequently found in later prose writers, e.g., Pliny the younger.

261. *Procudit*—"sharpens by hammering." *Dentem vomeris*—"the point of the share," or poetically, the share. See above, 172, and Note.

Lintres—"troughs," "bowls," and wooden vessels generally, such as were used in the house or in the vineyard. Some commentators take it to mean "small boats," such as farmers in the vicinity of the Po might require; but this is not to be approved of.

262. *Signum impressit, &c.* In January and April, Italian shepherds were in the habit of marking their sheep with the name of the owner, or other stamp; the "cipher" was put on with pitch.

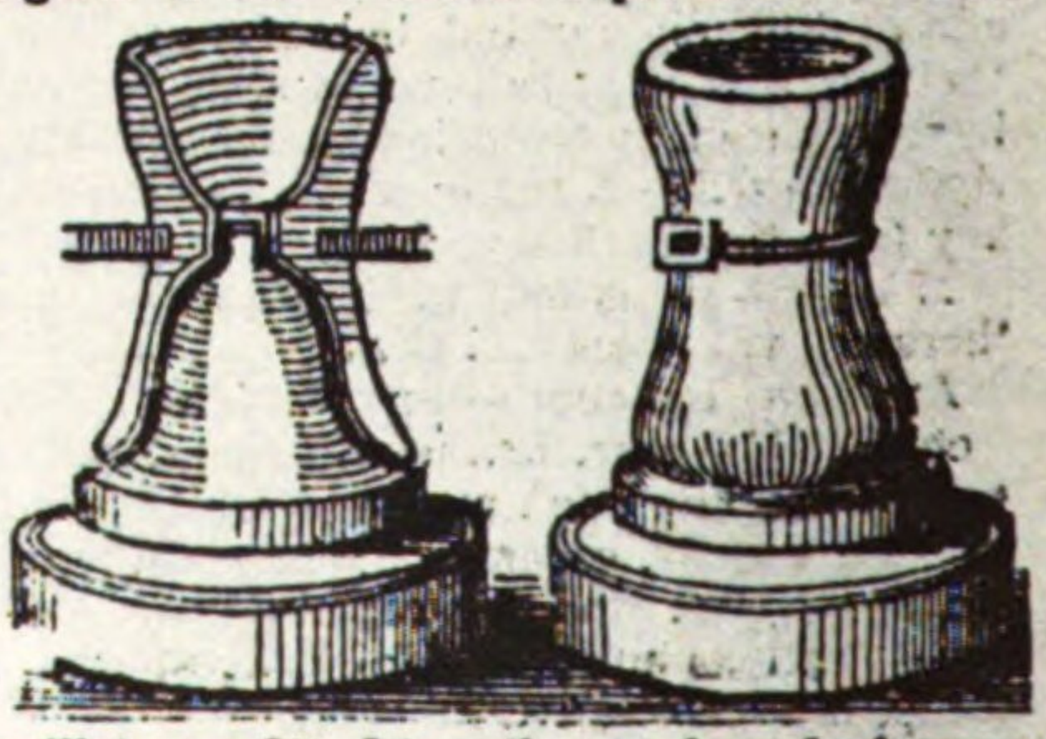
Numeros—Either "tickets," or "labels," placed upon the heaps of corn, to tell the quantity which each contains; or *acervis* may apply to "sacks," or "bins," of corn, which the owner tickets to denote the amount of their contents. Observe the zeugma in *impressit*, as applied to *signum* and *numeros*. On this aoristic use of the perf, see Note 49, above.

264. *Vallos*—"stakes." *Furcas bicornes*—"two pronged props" for the vines.

265. *Amerina retinacula*—"Amerian willows for fastening the vines." Ameria was a town in Umbria where this species of willow grew abundantly. There was also the *Grecian* willow, and the *Gallic*.

266. *Fiscina*—A basket, or other wicker vessel. It is called *facilis* as being made of flexible material. *Rubea* from *rubus*, a "bramble bush." Transl., "with bramble twigs." Servius derives the adj. *rubeus* from Rubi, a town mentioned by Hor., in Serm. I. 5, 94; *Inde Rubos fessi pervenimus*; he would thus make the phrase similar to the *Amerina retinacula* of line 265, "the rods of Rubi," i.e., that abound near Rubi. Heyne observes that were the idea of Servius correct, the word should be written *Rubia*; and indeed it is so in one MS.

267. *Torrete igni.* This process of *kiln-drying* was gone through to render the corn more easily "*shelled*," i.e., separated from the husks; which was the more necessary as hand mills were principally used. The Romans had, however, mills driven by cattle, and also by water. The right hand figure of the woodcut represents the two



millstones fitted together and ready for use, while that on the left is a *section* of the outer stone, the better to exhibit the peculiarity of form. The lower millstone (*meta*) was a cone rising about two feet from the circular pediment: the outer one is in form

like a dice box or hour glass, the lower half fitting on the under stone like a cap. For mode of working, see Rich's Companion, or Smith's Dict. of Antiq. *Frangite saxo*, i.e., *molere*—"grind."

268. *Quippe etiam.* The sense is: do not be surprised, rustics, that I advise you to attend to domestic occupations during the wet weather. Nay, more, I allow that certain works be performed even on holy days. On the Roman *Feriae* generally, consult Ramsay, Antiq., p. 265 sqq.

269. *Fas et jura*—"divine and human laws." *Deducere rivos*, i.e., either to "water the crops" by letting water from the reservoirs flow along the shallow tracks that intersected the fields; or it may also mean, "to draw off suberabundant moisture." See above, 114. Some MSS. read *diducere*, which would be more suitable to the first interpretation.

270. *Religio*—"religious scruple." *Vetuit*—Another aoristic perf. See above, 49, Note. *Praetendere sepem*—Columella says that while husbandmen might on holy days *repair old* fences, yet the Pontifical law forbade them to make *new* ones.

271. Birds of prey and such as were injurious to the crops might be snared on holy days, but fowling *(aucupium)* generally was forbidden.

272. *Balantum* is often used for "sheep," without any *particular* reference to bleating; but here there is perhaps a peculiar propriety in the term, as they bleat much during the time of washing.

Salubri has particular force, because the Pontifical law forbade the dipping of sheep on holy days, if the object was merely to preserve the *wool;* but if it was to correct a disease, as the *scabies*, the bathing was, in that case, lawful. *Salubri* might then be translated *freely*, "*for health.*"

273. The persons here referred to were the poorer sort of farmers, who could not afford time on any but holy days to carry their oil and fruit to town, and to procure in return such necessaries as they wanted. *Agitator aselli*—A rustic who uses his donkey for a time, not a regular "asinarius."

274. *Vilia*—common, and plenty, and therefore valueless and cheap.

Incusum lapidem—an "indented," or chiselled" stone, i.e., a mill-stone. *Massam picis*—The pitch was used for smearing wooden vessels, so as to make them water (liquid) tight; and for certain other purposes such as plasters for cattle, stamping sheep, &c. *Urbe*, i.e., *ex urbe.*

276. "The moon herself fixes days suitable (favourable), in different degrees, for different kinds of work." *Ipsa* is emphatic, and signifies, "But you need not be entirely dependent on the stars, which are difficult to know and to read; watch the moon, which is a much more distinct and observable guide."

Voss would write *alias dies*, (because the adjs. *quintam*, &c., referring to *dies*, are fem.,) and despise the rule of the grammarians, that *dies* in the plur. is always masc. Wund. quotes a very conclusive example in aid of the grammarians, from Tibull, iii. 6, 32. *Venit post multos una serena dies.* On *dedit* as the aoristic perf., see above, 49.

277. *Felices operum*—This genitive construction is a Greek one, like *εὐδαίμων τοῦ τρόπου*, of Plato. *Quintam*—The fifth day after new moon was, as we see, considered unlucky, from the old belief that Orcus, the Furies, and other evil powers, were on that day brought into existence. *Orcus*, i.e., the god of Orcus, viz., Pluto, is called *pale*, *pallor enim mortis est color.* On these proper names, consult Smith's Dicty. of Biog. and Mythol., or Keightley's Mythol.

278. *Eumenides*—"The Furies." This principle of *euphemism*, or "bespeaking well," is very frequently manifested by Greeks and Romans, and is not unknown in our own countries. These evil powers are thus called "the *gracious* deities;" and the *fairies*, those mischievous little elves are dubbed "*good people.*" Observe the absence of the causal particle *nam* before *pallidus.*

279. Coeus and Iapetus were two of the Titans, sons of Heaven and Earth: see Hesiod, Theog. 133. Tȳphōēa, to be scanned as three syllables. Typhoeus was son of Earth and Tartarus; he was a monster with one hundred dragon heads, and was confined by Jupiter under Ætnā, because he challenged him to a contest for the sovereignty of the world. He is the type of the volcanic power in nature.

280. *Fratres*, viz., Otus and Ephialtes, the giant sons of Aloeus, who attempted to scale heaven's height, and dethrone Jupiter.

Rescindere has the force of *exscindere, cum notione perrumpendi.* Wakefield. On the syntax *conjuratos rescindere*, see Ecl. iv. 54; v. 1; vii. 5.

281. For the source of this fable, see Hom., Odyss. xi. 314, "*quae inde nota*," says Heyne, "*quod motu terrae graviore Ossa ab Olympo revulsa fuerat.*" The great labour of the giants is beautifully depicted by the numbers of this line, which are slow in movement, rough in character, and interrupted by the double recurrence of hiatus. The final *i* of *conati* is not elided, as being in arsis; while the final *o* of *Pelio*, which is in thesis, and is not elided, loses one of its "times," and becomes short.

282. *Scilicet* is not here ironical; but rather calls the attention forcibly to some-

thing great and unexpected, and is almost equal to *ecce*. Voss and Forb.

283. For *disjecit*, some books read *dejecit*, but the complete scattering expressed by the former is here much more forcible than the mere *tumbling down on earth* indicated by the latter.

284. *Septuma post decumam* may mean either the 17th; or, "next to the tenth, the seventh is lucky," &c. On the syntax *felix ponere*, see above, 280, on *conjuratos rescindere*.

285. *Prensos boves*. Voss says that the oxen were let roam at pleasure till their third year. *Licia telae addere*—"to put in the leashes" of the web; for a full explanation of which see Rich, or Smith's Dict. of Antiq.

286. *Nona fugae melior*. But what, it may be asked, has the husbandman to do with this? To be on guard against his slaves running away. The ninth day is unfavourable to thieves who love the darkness.

287. *Multa adeo*, πολλά γε, "many things, in truth." On the aoristic perf. *dedere*, see 49, above; and on the form *ere*, consult Note, Ecl. x. 13. *Gelida* is a general epithet of the night, which is colder than the day.

288. *Eous*, i.e., Lucifer, who "bedews the earth, under the newly risen sun."

289. The Romans usually cut their grain only half way down the stalk, (see Ecl. ii. 10,) leaving the long stubble to enrich the ground, either by rotting, or by being burned (as in 85). Instead of burning this stubble, they sometimes mowed it in August, about thirty days after the grain had been cut, and took it home for fodder, or for bedding to their beasts. This second cutting was best performed at night when the dewy moisture made the scythe catch the better every stalk. Sometimes hay was thus cut at night, where the meadow was so situated that the usual practice of irrigating previous to mowing was impossible.

290. *Noctes* is the accus. governed by *deficit*; or *deficit* may be taken absolutely, and *noctes* be the "accus. of duration of time." *Lentus humor*—"the clammy moisture." Forb. says that *lentus* is applied to *humor* because the moisture makes the dry grass *(grámina) lenta*, and therefore more easily cut. But we do not approve of this idea.

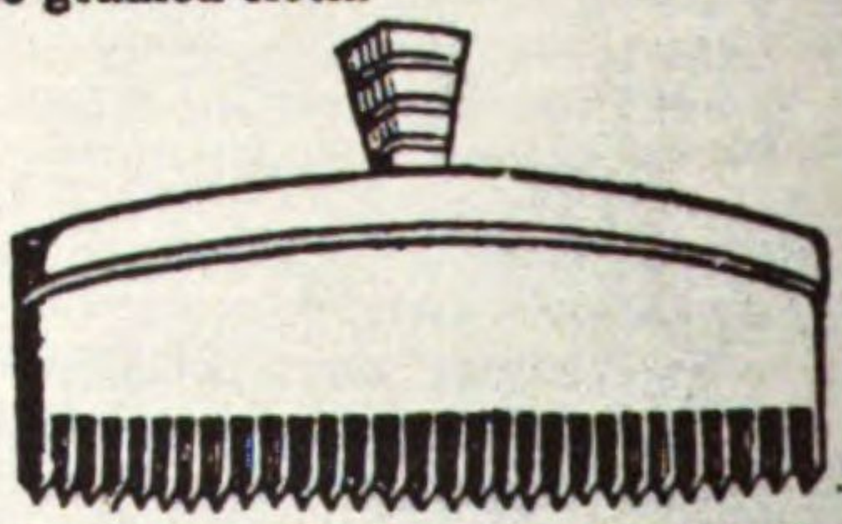
291. *Quidam*—"many a one," like τίς, for *sunt qui*. *Ad seros ignes*—In the huts of the Italian husbandmen, there was generally a spacious kitchen, around the fire of which the rustics sat and worked by the light of torches or lamps, at such occupations as those enumerated. We would take *ignes* as meaning, literally, the fire which afforded all the light necessary. In some parts of our own country the practice is entirely similar.

292. *Faces* — "torches," which were smeared with wax or sulphur, and used by the poorer classes for lamps or candles. A torch of a more finished kind is seen in the woodcut. Such a one was usually made "of a piece of resinous wood cut into a point, and dipped into oil or pitch, or of tow impregnated with wax, tallow, pitch, rosin, or any inflammable materials enclosed in a tube of metal, or in a bundle of wattled laths, as below. See Rich, *sub voc.* *Inspicat* "points." This word seems to be wholly a Virgilian one.

293. It is well known that Greek and Roman females, not only of the poorest, but even of the highest, rank, engaged in the arts of weaving and spinning; and it is stated that Augustus seldom wore a robe which was not made by his wife, sister, or daughter. A usual method for both men and women to beguile the time of work was either to sing or to tell stories.

Solata, on this perf. part. for a present, see above, Note 206.

294. *Arguto pectine*, "the shrill sounding (whistling) reed or "lay." The following woodcut represents the *pecten*, "reed," or "lay," the teeth of which were inserted between the threads of the "warp," and thus used to drive up the threads of the woof together, so as to make firm and close grained cloth.



295. "Or boils down over the fire the liquor of the sweet must." *Must* was new wine, unfermented. The ancients were in the habit of boiling it down during the month of October, either on a moonless night, or by day at the time of full moon.

When reduced one-third by boiling, it was called *sapa*, and when one-half, *defrutum*. It was mixed with other wines, and was supposed to have the effect of keeping them sweet for a greater length of time than they would otherwise have endured. It was sometimes mixed with milk, and drunk on holidays.

Vulcano is used for *igni;* so Ceres for corn, Bacchus for wine, &c. See Æn. ii. 311.

Humorem—The final syllable of this word is *hypermetrical*, and is joined to the next line by synapheia, i.e., *continuous scansion*. Virgil is said (by A. Gellius) to have introduced such hypermetres into his poetry merely to please the admirers of Ennius, who had admitted them abundantly. It is to be remarked, however, that in Virgil and the Latin poets generally, these lines are not hypermetrical, in the strict sense of the term, but are rather examples of simple *elision*, for it will be found *that the hypermetre syllable ends either in a vowel, or in the letter m, while the next line begins with a vowel.* A verse thus burdened with a redundant syllable is in most cases closely connected with the succeeding one, with only a small punctuation mark, if any at all, between them. Some verses of this kind, however, are found without any close connexion subsisting between them and the following one, and with a heavy punctuation sign after them, e.g., Geo. ii. 443; Æn. iv. 629. It is to be noticed farther, *that the syllable preceding the elided one must be long*, so that the voice may be supported, and the reciter be enabled to touch slightly on the hypermetre syllable, and to make that pause which is necessary at the end of a verse.

296. *Foliis.*—*Must* was skimmed with leaves, usually those of the vine, as it was thought that wooden *ladles* or *spoons* gave it a smoky taste. The peculiar force of *undam*, "the *wavy boil*," and of *trepidi*, "quivering," as applied to the caldron, need not be pointed out to any one who has seen a pot or kettle full of water at a brisk boil, hanging on a rustic "*crook*," or crane. The description is far more true to nature if we retain *trepidi* as qualifying *aëni*, and if we do not transfer it to *undam*, as Forb. proposes.

Despumat—throws off the scum on the ground.

297. As opposed to the tasks of the night, we have now some labours of the day enumerated: First, those of summer; secondly, those of winter (300); thirdly, those of spring and autumn (311 sqq.). *Succiditur*, —this verb is used in reference to the mode of cutting the stalks of corn off a short way below the ear. On *Ceres*, see 295, *Vulcano*.

298. *Medio aestu.* Either "the noontide heat," or "the heat of the day" generally, or the "middle of summer;" for their thrashing time was June. The phrase is opposed to *gelida nocte*, of 287. We prefer the second rendering. On the *area*, see above, 192.

299. *Nudus*—"lightly clad;" i.e., plough and sow in the autumn in such good time as that the warmth of the air will admit light clothes. *Ignava*—"a time of leisure." So Hor. says, *iners glacies*, and *iners bruma*. The time referred to, was about four weeks altogether, two before and two after the shortest day, when the rains were almost incessant.

300. *Frigoribus*—"in the cold weather," i.e., in winter. *Parto*—"what has been acquired," viz., in the summer and autumn. *Plerumque* means "during the greater part of the winter," according to Forb. But we think the common meaning of "generally," "commonly," "for the most part," much more natural and simple.

302. *Genialis.* Every man had, in ancient notions, his *Genius*, or guardian spirit, who, they believed, delighted in pleasures, more particularly those of a social character, as feasting. Hence whatever hilarous or festive pleasure refreshed both mind and body was called *genialis*. So likewise we have the phrases *Genio indulgere*, *Genium defraudare*, *&c.* The month of December, as the season of festive enjoyment and relaxation after the year's labours, was held specially sacred to each person's *Genius*.

303. *Pressae*—"heavily laden." The sailors were in the habit of crowning the sterns of their ships (for there the tutelary gods were kept) with garlands as they neared the harbour. As sailors are justified in rejoicings after bringing their cargoes safe to shore through the dangers and toils of the sea, so the husbandmen may, in like manner, give way to gladness and mirth after *they* have completed their labours, and safely stored the produce of their fields.

305. *Sed tamen*—"but although" winter is the time for relaxation and sociality, yet there are certain things that must not be neglected. *Glans* is a general term, indicating the nut of the beech, oak, &c. *Quernas* is therefore not unnecessary here, the meaning being "acorns." The time for gathering them was the beginning of November. *Stringere*—"to strip off," "to pluck." The verb means, primarily, that kind of stripping which is done by drawing anything through the closed hand, or between the thumb and fore finger pressed closely together.

Tempus stringere—Many grammarians lay down the principle that the infin. mood here, and in similar expressions, is equal to the gerund, and that it depends on the subst., which is apparently the subject of

the clause. The meaning of the infin. and of the gerund in this construction is, however, very different, as has been well demonstrated by Ramshorn, Kritz, Forb., and others, quoted in our Note on Æn. ii. 350. In the former mode of expression, the infin. itself becomes the subject, and the subst. the predicate—the verb *esse*, *&c.*, being a mere copula. In the latter (the gerund) the subst. is the subject of the sentence, and on it the gen. of the object expressed by the gerund depends, the verb *esse* containing the predicate; thus, *tempus est stringere=stringere est tempestivum;* but *tempus stringendi est=suppetit tempus ad stringendum.* See our fuller Notes on Æn. ii. 350, and v. 638.

306. *Lauri baccas, &c.* "Bay berries," and "myrtle berries" were used for flavouring wine. *Cruenta* refers to the blood-red colour of the juice.

307. *Gruibus*—Cranes were a luxury with the Romans. They were caught by setting gins, or spring-traps, in the waters and marshy places which they frequented during their winter's sojourn in Italy. On the *rete*, see Æn. iv. 131.

308. *Auritos*—"long eared." This adj. is often applied to the ass. On *damas*, see above, 183; and Ecl. viii. 27.

309. "Whirling the hempen thongs of the Balearic sling." *Torquentem* agrees with *colonum*, which is to be supplied as the accus. before *stringere*, and all the following infinitives. As we have had the epithet *Cretan* applied as a general one to bows, on account of the skill of the Cretans in archery and in bow making; so here we have Balearic applied to the sling as a *general* epithet, on account of the excellence of the Balearians as marksmen with the sling. The Balearic isles (Majorca and Minorca) are said to have derived their name from βάλλω, but it is more likely that the word is of Phoenician or of Carthaginian origin. For an illustration of the *funda*, see Æn. vii. 686.

311. The author now speaks of storms. (1) Their period of occurrence (311-334); (2) How their evil effects may be guarded against (335-350); (3) Their prognostics (351-463). The seasons when they are most usual are in the beginning of autumn, *ubi brevior dies, et mollior au[illegible]* (311-313), and the end of spring, *cum ruit imbriferum ver* (313-315), for at these times there are more sudden changes in the atmosphere. *Sidera* is added because it was from the rising and setting of the constellations that the skilled judged of the weather. The storms of autumn were supposed to be brought on by Arcturus, Centaurus, Hœdi, and Corona. The setting of Lyra on the 12th August ushered in the Roman autumn, as the disappearance of Orion's Sword on the 9th November introduced the winter.

313. *Ruit*—"hastens to its conclusion." Wagner believes *ruit* to have reference to the rushing and heavy showers of spring; but this is *nimia subtilitas.*

314. *Spicea messis*—"the bearded harvest." *Inhorruit* is vividly expressive of the appearance of a field of bearded grain when nearly ripe.

315. *Lactentia*—"full of milky juice." The Romans worshipped a deity, *Lactens*, who was supposed to instil this fluid into the corn.

317. Even in summer storms are frequent. *Stringeret*—this verb is applied properly to the catching of the barley firmly in the hand (see 305) previous to cutting, and thence to cutting and cropping generally. The barley was the first corn-crop cut. Its harvest was in June.

319. "I have seen all the winds rush together in fierce conflict; and these, in all directions, tore up the heavy crop from the very roots, and whirled it on high." *Sublimem* agrees with *segetem*, and is used adverbially. For a fine imitation of Virgil and his *storm pieces* see Thomson's Seasons—Autumn, lines 311-343. Also Milton, P. R. Bk. iv., as quoted at Æn. i. 85.

320. *Expulsam eruerent*, i.e., *eruendo expellerent—ita eruerent ut expulsa sit.* On this *Proleptic (anticipatory)* use of the adj see above, 44, Note; and Cf. Æn. ii. 736.

Heyne, followed by Wunderl, understands *ita* as a particle of comparison, setting this summer blast in opposition to even a winter's storm:—"Just so would the winter (storm) in a bleak whirlwind carry away both the light straw and flying stubble." Wagn. and Forb., on the other hand, make the subjunctive, *ferret*, depend (but not of course for its subject) on *quae*, of 319, which must be supplied along with *ut*, in the sense of *tanta quidem ut (hiems ferret);* *ita* will thus mean "then," *tum*, ἔπειτα, and the phrase will be equal to *erutamque ferret.* *Hiems* will then mean the stormy seasons in the beginning of autumn and the end of spring.

322. *Agmen aquarum* is strongly expressive of heavy and constant rains: "an immense body of water." In the next line Wakefield, on Lucr. vi. 258, proposes to read *fetam* for *foedam.* This would make a most appropriate sense, and has countenance from Æn. i. 51.

324. *Ex alto*—"from the high heaven." But Wagn. and Voss, looking to physical facts, that the sea vapours cause, or at least increase, the clouds, and to the circumstance that in Italy rain is usually brought by the south wind from the Tyrrhenian sea, interpret, "from the deep," and with them

we agree. *Ruit arduus aether*, "the high heaven itself pours down."

325. *Boum labores*, ἔργα βοῶν. Cf. Hom., Il. xvi. 392, and Odyss, vi. 259, and Virg., Æn. ii. 305.

326. *Fossae*—The drains of which mention was made in line 114, above. *Cava flumina*, i.e., the channels of deep mountain gulleys.

328. *Ipse Pater*, i. e., Jupiter; see Ecl. viii. 96. *Nocte* is not to be taken literally, as signifying *night*, but rather *darkness* and *gloom*. Forb., Wagn., &c. But it seems to us that the horror of the scene is much increased, and the poetic effect immensely heightened, if we suppose the storm to have actually occurred at night, when the *fulmina* being seen in all their fearful vividness, would render the *dextra* of Jupiter still more awfully *corusca*; we would therefore translate. "In the midst of that night of storms," and thus we have the ideas of *wind*, *rain*, and *lightning* again presented before us. With *corusca dextra*, cf. Hor., Od. i. 2, 2, *rubenti dextera*.

329. *Molitur*—This verb (from *moles*) is applied to what is done (1) with *labour* and difficulty, as here, "*heave* his thunderbolts;" or (2), with *pains*, *care*, and *patience*, as *nosti mores mulierum, dum* MOLIUNTUR, *dum comuntur, annus est. Quo motu*, i.e., *quibus commota*, "by which things the vast earth being shaken, trembles to her centre." A demonstr. or relat. pron. is often joined by a kind of attraction to a following subst., in such a way that the notion expressed by this subst. is considered as already *implied* in the foregoing part of the sentence, though not explicitly put down in words. So Sall. Cat. 43, 2, *Statilius et Gabinius opportuna loca urbis incenderent*, QUO TUMULTU *facilior aditus ad Consulem fieret*. Forbiger.

330. Observe the difference of tense in *tremit*, on the one hand, and *fugere* and *stravit*, on the other. These two latter are not to be taken as the aoristic perf., explained above, at verse 49, but they indicate the *instantaneous* effect produced on beasts and men by the awful phenomenon just mentioned. The rain pours down in torrents, filling the ditches and the channels of the mountain-streams, and causing even the sea to boil in eddying pools; the lightning flashes from pole to pole; the earth rocks, and at once the beasts *have fled*, and men *have been* humbled (or prostrated) in the dust, their "hearts failing them for fear." *Humilis* is in an active sense "humility *causing*." Forb. But we diminish the beauty of poetic conceptions by a too literal and prosaic interpretation like this. When our own poets say, "Pale Melancholy," or "Wan Despair," we understand that a personification of the feeling is intended, and not that the adj. is taken in an active sense, "paleness causing."

332. This line is translated from Theocr. vii. 17. *Atho*—Other books read *Athon*. *Atho* is the Greek accus., the long *o* losing one of its "*times*," or *morae*, because it is in thesis and is followed by another vowel. Athos was a famous promontory of Macedonia, running out into the sea between the Strymonian and Singitic gulfs. It is now called Ἅγιον Ὄρος, or *Monte Santo*, on account of the great number of monasteries which are upon it. On Rhodope, see Ecl. vi. 30. Ceraunia, or Acroceraunia (i.e., Thunder Peaks), now called *Khimara*, is the name of a range of mountains in Epirus, projected into the Ionian sea. See Hor., Od. i. 3, 20.

333. *Dejicit*, i.e., strikes with violence. *Ingeminant*, scil. *se*, i.e., *ingeminantur*.

334. *Plangunt*.—Heyne and Wagn. take this verb as intransitive, in the sense of "*moan*" or "wail," words which are accurately descriptive of the howling of the wind on an occasion, and in places like those mentioned; but Jahn and Forb. interpret the word in its primary *transitive* sense of "strike," having *austri* and *imber* as its subject, with *nemora* and *litora* as its *object*.

335. *Coeli menses et sidera*. *Sidera* is epexegetical of *menses coeli*, the words, though different in meaning, being connected by the copula so closely as that the two ideas expressed by them coalesce in one. Wagn. therefore understands the expression to refer to the signs of the zodiac, while Heyne and Wunderl. take *menses coeli* as "the signs of the zodiac," and *sidera* as "the constellations," whose rising and setting produce a change of weather.

336. *Frigida stella Saturni*.—Saturn is called cold, as being one of the planets most distant from the sun. *Quo sese receptet*—"into what sign of the zodiac Saturn may withdraw;" or, "what star he may have in conjunction." For, as Servius remarks, "Saturn when in Capricorn brought heavy rains, especially in Italy; in Scorpio, hail; in another, thunder; and in another, wind." But Wunderl. and Forb. understand *sese receptet* in its most literal acceptation of "returning to the place whence he had just started." The planet Saturn follows regularly the same course, and meets with many stars of one constellation, from all which conjunctions the ancients were in the habit of drawing conclusions as to the weather. The "transit of Saturn" was carefully observed and noted by the astronomers of old.

337. *Cyllenius ignis*—"Mercury's flaming star." Mercury, as nearest the sun, was

very bright, ἀστίλβων, and from his proximity to the centre of heat, was supposed to be very warm, as Saturn, from his extreme distance and pale colour, was called *cold*. Mercury is called Cyllenius, from Mount Cyllene in Arcadia, the reputed birth-place of the god. These two planets are given as examples of the whole, the one being almost the farthest from the sun, the other the nearest.

For *coeli* most recent editions read *coelo*. With *coeli* we translate—"into what circuits of the sky Mercury may be wandering." With *coelo*—"into what circuits Mercury may be wandering in the sky." *In orbes errare* refers to the many revolutions which Mercury, as nearest the sun, and therefore having the smallest orbit, will perform in comparison with the more remote planets, e.g., Saturn. Mercury's periodic time is 87 days, 23 hours; while Saturn's is 29 *years*, 166 days, 19 hours.

339. *Annua sacra refer Cereri.* As a means of warding off the violence of the storms above referred to, Virgil recommends piety, and the worship of the gods, especially of Ceres. In her honour, too, festivals are to be held—the first in the beginning of spring (338 sqq.), the second in the end of summer, and at the beginning of harvest (347 sqq.). The first was the *Ambarvalia* (i.e., the purification of the fields by the *Fratres arvales*, on which see Ramsay's Antiq., or Smith's Dict. of Antiq. *sub. voc.*), or the *suovetaurilia* [*sus, ovis, taurus*, the victims on the occasion], held in honour of Bacchus and Ceres, in the end of April, and after the rising of the Pleiades, on a day appointed by the priests, or by the head of each family, as suited his convenience. For the other festival, see 348, Note. *Operatus*—another perf. part. for present. *Refer* implies "pay, as a *thing due*."

340. *Extremae sub casum.* This would appear to mean the very beginning of spring; but the sequel shows that the time meant must be far on in the season.

342. *Somni dulces.* The sleep of the shepherds who now drove their flocks to the hills would be pleasant, all the more so as they had the shady groves to protect them.

344. *Cui*—"in honour of whom." The libation of wine and honey was poured either on the altar fire, or on the victim about to be offered.

345. *Felix hostia*—"the propitiating victim," "the fertilizing victim." *Ter eat circum fruges*—The victim was led round the fields three times (according to Virgil) before it was offered.

346. *Omnis chorus et socii*, i.e., "the whole company of your companions in full chorus."

348. The second festival in honour of Ceres is now spoken of; it was held about the longest day, and, consequently, a very short time before the beginning of harvest. The victim was a sow (called *porca praecidanea*), whose entrails, together with wine, were offered to Ceres, after Janus, Juno, and Jupiter had been invoked. On the *falx*, see Ecl. ii. 10.

349. "Having his temples bound with oak leaves in wreaths." On *tempora* as the accus. of reference or limitation after *redimitus*, see Note, Ecl. i. 55. The oak crown was to keep them in mind of how much they owed to Ceres in having introduced corn, instead of the acorns, their former diet.

350. *Det incompositos motus*—"dance in uncouth measure;" cf. Hor., Od. iii. 6, 21, and Livy, vii. 2, 4, for *dare motus* in this sense.

351. *Haec*, i.e., the following things, *aestus, pluvias, &c.* Heyne refers it to the seasons and changes of weather spoken of in the foregoing verses, from 311.

Possimus. This pres. tense signifies "*so that we can learn*," &c.; that is, it indicates the *effect* of Jupiter's arrangement. *Possemus*, the other reading, would denote merely Jupiter's *intention;* "IN ORDER *that we may be able to learn.*" For a fine imitation, see Thomson's Seasons, Summer, line 118, sqq.

352. Observe that *quē* in *aestusque* is long by *arsis*. *Agentes frigora*—"*bringing with them* the cold weather."

353. *Ipse Pater*—See 328, above. *Statuit*, "has fixed" as an unchangeable regulation. *Menstrua Luna*—"the monthly moon;" *propter menstruas motûs vices.* Heyne.

354. *Caderent*—"fall," "be lulled;" its opposite is *surgere*, in 356. *Quid saepe videntes*, "at the sight of what frequently recurring sign."

355. *Propius.* As *prope* governs either the dative or the accus., without a preposition, so, in like manner, its compar. and superl. are followed by either the dat. or accus. See Zumpt, Lat. Gr., § 411, and Ruddiman, vol. ii. p. 97.

356. *Continuo*—"at once." "immediately," on the rising of the breeze, αὐτίκα; cf. Thomson, *Summer*, line, 1116 sqq. Translate: "Straightway, when the wind is on the point of rising, either the waters of the ocean begin to be agitated into a swell; or a dry crackling noise to be heard on the lofty mountains; or the shores re-echoing in the far distance, to be disturbed, and the moaning of the woods to wax louder."

357. *Agitata tumescere* we have translated, "agitated into a swell," as we imagine that the poet refers to the fact of the swell reaching the shore before the wind which has raised it has been felt by persons on the land. *Aridus fragor* means the *dry, hard* sound caused by the contact of dry

branches and trees when driven by the wind. With this phrase, cf. Homer's *αὔον ἄυσιν*, and *καρφαλέον ἄυσιν*.

359. *Misceri resonantia*, i.e., *ita miscentur, ut resonent.* Observe the appropriateness of the number and rhythm of these lines.

360. *Vix*, i.e., *vix* or *non*—"with difficulty," "scarcely." Most recent editions express the prep. *a* before *curvis carinis*, and it must be confessed that not only Virgilian usage, but the practice of Latin authors generally, favours this construction, more especially when a dative of the person is expressed, as here, *sibi*. See Æn. ii. 8; and Hor., Od. ii. 3, 3.

361. The words *celeres, revolant, clamorem ferunt ad litora*, picture to the life a scene which most persons must have witnessed, and the description of which many will therefore heartily relish. The deliberate wheel of the sea birds, and then their impetuous return flight to shore, with the ever increasing noise of their notes, is beautifully brought out by these most expressive lines. *Mergi* is usually translated "cormorants," though we are rather doubtful whether our "cormorant" be the Latin *mergus*. It was at least one of the "*divers*," as the name implies.

363. *Fulicae*—the "sea-coots," or "water-hens." *Sicco*—"the dry ground." See Æn. x. 301.

365. Most of the weather symptoms here given are still firmly believed in by the rustics of some parts, at least, of our own country; the noisy and uneasy flight of sea-birds—the high soaring of the heron—the "falling stars," and the train of sparks lighting up the heaven in their wake [*longos tractus flammarum a tergo*]—the drifting about of straw and leaves—and the sporting of feathers on the pools, are by many considered sure indications of the coming storm. Some of these, however, are supposed, now-a-days, to prognosticate not only wind, but rain also.

366. Observe the position of *umbram* and *flammarum*, which, according to the practice of Latin writers, are placed in juxtaposition, so that they may be the more forcibly contrasted.

370. *De parte.*—On this mode of expressing a *point in space*, by words implying *motion from*, see our Note on Ecl. i. 54; and Æn. vii. 106.

371. *Eurique*—the final *e* is long by arsis: see above, 352. *Domus*—The ancient mythological story made the wind gods reside on the extreme confines of earth, and this version of the legend Virgil here follows, though in Æn. i. 56, he adopts the more recent fiction of Æolus and the cave.

372. *Natant.*—So we say, "every place is swimming," after very heavy rain, or long-continued wet weather.

373. *Imprudentibus*, "unwarned," is the emphatic word of the sentence; whatever the violence or nature of the storm, men have always warning of its approach if they will but observe the signs.

375. *Aeriae grues*—the high soaring cranes. The perfects, *fugere, captavit*, &c. are used in the aoristic sense, explained in Note on line 49, above.

Vallibus imis is by some considered the dative, which, according to poetic usage, is frequently put for the accus., with *ad* or *in* (see Note on Ecl. ii. 30; and Æn. i. 181). But we prefer to call *vallibus* the ablative, and to look upon it as an instance of the *constructio praegnans*. After *fugere* (a verb of *motion*), we should expect a case and a preposition implying motion towards, but we have merely a word in the ablative, denoting *rest (vallibus)*. This apparent blemish, however, turns out to be a device to secure emphatic expressiveness, for by using the verb of motion with the abl. of rest, two ideas are strongly brought out,—*First, endeavour* to escape; and *secondly, actual escape* and *safety*. From thus containing the two ideas of *motion toward*, and *rest in*, the form of syntax has received the name of *constructio praegnans*. Similar is the Scottish vulgarism which employs *into* for *in*, as in the phrases, "you will find it *into* the cupboard;" "he lives *into* a close. See Note on Æn. ii. 18.

377. The descent of the crane from her usual high flying to the valleys—the snuffing of the breeze by the heifer with her distended nostrils—the uneasy flight of the twittering swallow—the more than usually loud croaking of the frog—the "*diving*" and flapping of the crows on their way home to the rookery, and, of course, the rainbow,—all these are still to the observant countryman of our own kingdoms certain indications of approaching rain. It was the *descent* of the crane and not her high flight that denoted rain.

378. *Veterem querelam*—"their old complaint," that is, either the complaint which the Lycian peasants uttered at the time of their transformation into frogs (see Ovid, Met. vi. 316 sqq.); or that croaking noise which they have made from time immemorial, the continuance and monotony of which make it seem a lamentation. Some find an *onomatopoea* in the words *kekinere* (for the Romans pronounced c like *k*) *querelam*.

380. *Angustum iter*—the "narrow pathway," which ants soon make, as all keep to the same track (see Æn. iv. 405, *calle angusto*). The word *terens* is peculiarly applicable to the constant tread of the ants, as they in their fret and uneasiness about the impending rain, frequently carry their

eggs from their narrow cells out to the open air, and in again to their dens. *Arcus bibit*—the rainbow was supposed to take up a supply of water for the rain clouds, as it appeared to dip its ends in the ocean.

382. This demonstration of the rooks is a never-failing proof to the farmer that rain is impending. So Hor., Od. iii. 27, 9, speaking of the *cornix*, says, "*Antequam stantes repetat paludes imbrium divina avis imminentum.*

383. This and the following verses are an imitation of Hom., Il. ii. 459, which see. *Varias volucres*—In the recent editions of Wagn., Forb., and others, the reading is *variae volucres*, an example of the so-called *nom. absolute.* We dislike the names "*nom. absolute*," "ablative absolute," and "accusative absolute," as the term "absolute," so used, implies a contradiction; and as the majority of students are too much inclined to get rid of a difficulty by applying to it a *learned* word, or an ill defined term. Instances such as the one before us are very common in Greek, but they may always be readily explained, and their connection in syntax traced by a little care. The nom. or accus. is very frequently placed at the beginning of a sentence to introduce the *subject*, and to call special attention to it; and the so-called *absolute* case is either in apposition to something going before, or is the subject or object of some verbal notion expressed before or after, or readily supplied from the context. So here, if we read *variae volucres*, it will be the nom. to *infundunt*, supplied from *infundere.* In Sall., Cat. (Kritz) 37, 7 *(Praeterea juventus, &c.)*, we have a notable instance of this construction. *Juventus* in that passage is not subject to *praetulerat*, as the sentence is usually read, but *quae toleraverat* and *(quae) praetulerat* are co-ordinate, being both relative clauses, and the idea of *juventus* is repeated in *eos*, which is governed by *alebat: juventus* is put in the nom., balancing with *hi* and *multi* of the two preceding sentences. See fuller Note on this subject, Æn. i. 573. If we read *variae*, we may consider *infundere* the "*historic infinitive*," as it is called.

384. The Cayster (now called *Kara Su*, or *Kutschuk Meinder*, i.e., *Little Maeander*) was a river of Asia Minor, emptying itself into the sea near Ephesus; its frequent overflowing formed marshy and meadowy ground, which was frequented by great numbers of birds, more especially swans. Take care not to confound *Asia*, the name of the continent, which has the first syll. *short*, with this Asia, (the marshy tract of Lydia, by the banks of the Cayster, and near Mount Tmolus,) whose antepenult is *long.* *Rimantur* — "search," "probe," "ransack for food," "grub up." The verb means to search every *chink (rima)*, nook, and cranny: the term is peculiarly suitable in reference to aquatic birds probing with their bills the ground which is covered with water.

385. *Rores*—"dews," "dew-drops." The oil which aquatic birds smear on their feathers, from the well-known gland near the tail, causes water, when sprinkled on them, to assume the globular, dew-drop shape; hence the term *rores.*

386. *Objectare caput fretis*—These words require no explanation; any one must have observed similar scenes. Cf. Æn. ii. 751, *Caput objectare periclis.*

387. *Incassum*, i.e., *temere, frustra*, "in vain," "fruitlessly." It is not easy to decide the proper meaning of this word: some say, "all to no purpose," for the water can't get to the skin on account of the oiliness referred to above: others "uselessly," i.e., *unnecessarily often*: others, "needlessly," because to them, as always in the water, bathing or washing is an unnecessary process. But may not *incassum* have reference to the *rain*, which is about to come *so plentifully*, and which will be to the birds in the place of baths innumerable? "Needlessly," for they will soon get enough of water on their backs from another quarter.

388. *Improba*—"importunate," "persevering," "indefatigable," "not to be *done*," "that will receive no denial." Cf. line 119, above, and Note. *Plena voce* seems to refer to the hoarse, harsh, *bass*, "full-mouthed," note of the *cornix.*

389. This line is a remarkable instance of successful alliteration, the frequent repetition of *s* rendering quick pronunciation impossible, and thus making the words more evidently expressive of the slow gait of the crow. The spondee, too, predominates, and adds to the measured and staid character of the rhythm. We have taken some trouble to imitate the alliteration in the following translation, which, like its model, presents a large supply of the letter *s*:—

And stalks in solitary state along the sapless sand.

Or thus,

And single stalks in saucy state along the sapless sand.

The self-important, consequential air of the black-coated biped is admirably expressed by the Virgilian line: the *sola* and *secum* suggest her solitary habits, and her regardlessness of society, while *spatiatur* pictures to a nicety the *deliberate stride*, indicative of pride and haughtiness. See Note on Æn. iv. 594.

390. Even women at the spinning-wheel have indications of the weather from their lamps, for the oil sputters, and the *fungus*, which disappears in powder to the touch

(putres), grows on the wick of their earthen lamp *(testa)*.

393. From this to 400 we have the negative signs of good weather; and from 400 the *positive tokens*.

Ex imbri—"after rain." *Soles*—"clear sunshine." *Serena* stands for *coelum serenum*, and *aperta* means *free from clouds*.

395. *Acies obtusa*, i.e., the clear, distinct outline of the stars is not blunted and dimmed by floating vapours, but the atmosphere is dry and transparent.

396. "Nor does the moon seem to rise dependent on (or indebted to) her brother's (i.e., the sun's) rays." This line has much puzzled commentators; nor is it evident what *obnoxia* means. As the lines preceding and following this one undoubtedly refer to the clearness of the atmosphere, and the distinctness with which the heavenly bodies may be seen, we are inclined to decide for that interpretation which explains thus:—The moon at her rising is so bright and clear in her appearance, as that she herself seems to be a self-luminous body, and does not shine as if her light were merely the reflection of the sun's rays, as is really the case. Wagner would explain the phrase with reference to the red appearance sometimes presented by the moon, as the reflection of the sun's setting rays; i.e., nor does the moon rise with that red, fiery appearance which the setting sun might naturally be expected to impart to her.

397. The "fleecy clouds" *(vellera lanae)* of this line are supposed to be what modern meteorologists call *cirrus*; but the *cirrus* is an indication of fine weather, whereas the poet intends the *woolly* cloud as a prognostic of rain. Pliny, however, xviii. 35, 82, says, *Si nubes, ut vellera lanae, spargentur multae ab oriente, aquam in triduum praesagient.*

Tenuia is to be pronounced *tenvia*, for the vowel *u* is often changed into *v*, as the consonant *v* is often changed into *u* (e.g., *siluae* for *silvae*,—*dissoluere* for *dissolvere*); in like manner *i* is often altered to *j*, as *abjete* for *abiete*, &c. See Note in Metrical Index, on Æn. i. 2.

399. *Alcyones.*—When Halcyone plunged into the sea in despair after the shipwreck and death of her husband, king Ceyx, both were transformed by Thetis into the birds called *king-fishers*. See Ovid Met. xi. 268 sqq. The ancient idea was, that the Halcyons brought forth in nests floating on the surface of the sea, in the calm weather, before and after the shortest day, when the gods, and especially Thetis, were said to keep the waters calm for their particular benefit. This accounts for the words *dilectae Thetidi*, and gives origin to the phrase, "*Halcyon days*," meaning a period of rest, quietness, and comfort. To the ancient legend the poet refers when he says—

> All nature seemed
> Fond of tranquillity: the glassy sea
> Scarce rippled—the Halcyon slept upon the wave;
> The winds were all at rest.
>
> THE STORM.

There is only one native British species of Halcyon (though there are about thirty varieties in other regions of the world), but it is the first of British birds, as far as plumage is concerned: in this regard, it vies with tropical kinds. They build their nests in banks or rocks overhanging the water.

400. This is a token of approaching storm, known to the moderns as well as to the ancients. Observe the *syncope* of *maniplos* for *manipulos*—so *saeclum*, *periclum*, *poclum*. On the proleptic use of the adj. *solutos*, see Note 320 above.

401. We now come to *positive* signs of good weather, those that preceded being *negative*. And first, the settling of the mists on the low grounds.

402. "The owl, watching the setting of the sun from the top of the roof, *in vain* continues her late strains." *Nequidquam*, "to no purpose," for though an ill-omened bird, all her hooting will not succeed in bringing foul weather. Martyn and others take the word as equal to *non*, "not at all," i.e., she does not hoot, for even she sees there is no use.

404. Nisus was king of Megara, and on his head there grew a purple lock which was the safeguard of his life and of his city. But when his daughter Scylla had fallen in love with Minos, king of Crete, who was besieging Megara, she cut off the lock from her father's head as he slept, and thus betrayed both him and his city into the hands of the enemy. Minos, however, did not reward her as she expected, but allowed her to perish miserably. After death Nisus was changed into a *sea-eagle*, or *osprey*, and Scylla into the *ciris*, a kind of lark, or according to others, a *hawk*. These birds are represented as at incessant enmity. This story of the *Ciris* is the subject of a poem which is printed among Virgil's works, and usually assigned to him, though the authorship is doubtful. The four lines, 406–409 form the concluding verses of the poem *Ciris* just referred to.

410. As the hoarse full tone of the rook betokens *foul* weather, so the clear shrill note is indicative of *fine* days. *Presso*—the throat being compressed so as to make a clear shrill sound.

412. *Nescio qua, &c.*—"delighted by some unwonted pleasure or other." *Strepitant inter se foliis* is a phrase not easily translated; even by a circumlocution we could

not readily describe that *fluttering, bustling, rustling, and cawing* which are often seen and heard by those who have an opportunity of visiting a rookery. It is best to express the prep. *in* before *foliis*; it has now been inserted in the text which accompanies these Notes.

414. It is said that rooks abandon their young for whole days together. *Imbribus actis*—"The rain showers being dispelled."

415. *Divinitus*—"by divine providence." Some books read *divinius*. It was the notion of the Platonists, Stoics, and Pythagoreans, that there were in these birds, as in other animals, *pars divinae mentis, et haustus aetherii*, and thus they accounted for their power of divination and their prophetic knowledge. Translate: "I for my part do not believe that it is [i.e., that they know future events] because an intelligent principle is given them by the kindness of the Deity, or that, according to the disposals of fate, they are possessed of a more than common knowledge of (future) events; but when the season, and heaven's fluctuating vapours have changed their courses [or as Forb. will have it, "their character or qualities"], and the air [Jupiter, the king of the air—the upper air] saturated with moisture by the south winds, condenses what was recently rare, and rarifies what was dense, the nature [or character, or temper, or *tone*] of their minds is changed, and their bosoms now conceive widely different emotions; (they received very different ones while the wind drove away the clouds). Hence arises that remarkable concert of birds in the fields, and the delight of the cattle, and the exulting croak of the rook."

416. *Major may* govern *fato* in the sense of "more powerful than," as knowing and being able to foretell the arrangements of fate; but we prefer to take the passage as in the above translation.

419. *Et* is adversative, "but." *Densat*—"collects the clouds and renders them firm." *Relaxat*—"dispels."

420 *Species*, i.e., *habitus, indoles*. *Alios dum * * agebat* of next line is parenthetic.

424. We have now the signs which the moon offers. *Sequentes lunas* does not seem to mean the "phases" of one moon, as some interpret, but rather the order in which successive moons follow one another, and what is observable in the different periods of each moon; the mode of their union and connexion; of one month dovetailing into another, and so on.

426. *Insidiis*—"by the deceitful appearance."

428. *Si comprenderit, &c.* That is, "if the new moon and the space between her horns be dimmed by a murky (or hazy) darkness"

429. *Agricolis pelagoque*, i.e., *agricolis nautisque*. *Ore*, i.e., *in ore*.

431. *Phoebe*, i.e., Diana, or Luna. *Vento*, i.e., at the approach of wind

432. *Auctor*—"indication." *Quarto ortu*—If on the fourth day after new moon, Phoebe rides in heaven in pure splendour, and with clear unblunted horns [i.e., horns terminating in a distinct point], fine weather may be expected throughout all the month.

437. The scansion of this verse is, *Glaucŏ | ĕt Pănŏ|pēaĕ ĕt | Īnŏ|ŏ Mĕlī|cērtaĕ*. In the first foot, the remarkable peculiarity is, that the final *o* in *Glauco* ought to be short, one of the *times* of a long syllable being, in such cases, looked upon as elided. For other peculiarities, see Metrical Index. Wagner would edit *Glaucoque*, arguing that, when such a long syllable is in *thesis*, with a hiatus, it is never lengthened by Virgil; and that *que* was, in the MSS., written as a simple ç, and might therefore be readily omitted, especially when it was preceded by the two letters c and o, so like it in form. Of this conjecture Jahn approves. See Ecl. i. 53.

Glaucus—A Boeotian shepherd, who threw himself into the sea, from the effects of an herb which he had eaten: he afterwards became a deity Panope, one of the Nereids. Melicerta, or Melicertes, was son of Athamas and Ino. He fell into the sea along with his mother, and both became sea deities; they were called by the Greeks Leucothea and Palaemon, and by the Latins, Albunea and Portumnus, or Portunus.

439. *Condet in undas*—On this instance of Constructio Praegnans, see Note, 375, above.

442. This and the preceding line seem to refer to the same prognostic, viz., the partial obscuration of the sun's disk by clouds. In the foregoing verse the sun is spoken of as spotted, but here as covered with clouds in the centre of his disk, while the external edge is visible.

Medio refugerit, &c.—"has retired from view in the centre of his disk," i.e., has withdrawn his light from the middle of his orb."

Conditus in nubem, is another example of the *constructio praegnans*. See above, 439.

443. *Urget* is here intransitive, and is equal to *instat*. *Ab alto*, "from on high," i.e., "from the high heaven"—not from the ocean, as we found it in 324 above.

445. But when, at the approach of dawn, the rays of the sun burst forth separately among the dense clouds, or when the light of the early morning is pale, then hail storms may be expected.

447. Aurora carried off Tithonus, son of Laomedon, king of Troy, and bore to him Memnon and Emathion. *Croceum*—This

epithet has, as Voss thinks, no reference to the ruddy colour of the morning, or of the rising sun, but is simply borrowed from Homer, who uses it of the garments of all the goddesses, which he describes as either *saffron* or *purple*, the two most valuable and expensive colours known to the ancients. The term κροκόπεπλος is more frequently used by Homer.

449. This line is *onomatapoeic*, the words *crepitans salit horrida grando* being admirably adapted to express the jumping, pattering character of hail. Cf. the remarkable verse in Æn. viii. 596, *Quadrupedante putrem, &c.*, where see Note. *Multa*, "in great quantity"—agreeing with *grando*.

453. The signs of the setting sun are also of use—observe the various colours of cloud that flit across his disk—for a dark cloud denotes rain, while a reddish one betokens wind. But if the two begin to combine, wind and rain may both be expected.

454. On the antique Infinitive form *immiscerier*, see Æn. iv. 493; and consult Donaldson's Varronianus, p. 360 (2d ed.); also Ruddiman's Lat. Gr. I. 284.

456. *Fervēre*—This form of the verb *ferveo* is more antique than that with the long penult. We find many verbs of the second conjugation so used by Virgil—e.g., *fulgēre, scatēre, stridēre*. See below 471; also Æn. iv. 409, vi. 827. *Non quisquam moneat*—The poet elegantly refers to himself what he wishes to dissuade others from.

457. *Moneat convellere*—Some grammarians lay it down that when *monere* is followed by *ut* or *ne*, it means "to exhort," or "warn;" but when by the infin., "to remind." This is, however, rather much of a refinement. The *usage* of the best period of Roman literature, in the case of such verbs, is, *ut* or *ne* with the subjunctive; but poets and later prose writers used the subjunctive and infinitive almost indiscriminately—Tacitus, especially, is fond of the infin. See Zumpt. Lat. Gr. §§ 615, 616.

458. On *referetque condetque*, see Note 118 above. If the sun is bright, clear, and serene, both morning and evening, fine weather may confidently be counted on.

460. *Claro aquilone*, "the serenizing north wind." The north wind drove away the clouds, and rendered the sky clear and the weather serene.

462. *Cogitet Auster*—the personality assigned to the S. wind renders the passage much more animated and beautiful. This device of personification is very often had recourse to by the poets, as in Hor., Od. I. 7, 5; I. 28, 25, &c.

463. *Falsum*, i.e., *fallentem, decipientem*.—Other adjs., as *ignotus* and *ignarus*, are found in both an active and a passive sense. The weather prognostics given by the sun are introduced last of all, in order that there may be a ready and easy transition to the delightful episode about the portents that followed the death of Julius Cæsar on the 15th March, 44 B.C.

465. *Tumultus* and *tumescere* were applied to sudden risings of the hordes of Gauls, or other barbarous tribes, and so here of that secret swelling and heaving of revolutionary feelings and parties which were going on at the time referred to.

466. Not only poets (see Hor., Od. I. 2; Ovid, Met. xv. 782; Tibull., ii. 5, 71) but historians also enumerate many prodigies which accompanied or followed the assassination of Cæsar, e.g., an eclipse of the sun in the following Nov. [this the calculations of modern astronomers confirm]; and a remarkable paleness of the sun throughout the whole year, accompanied with a clouded sky and a dim light. On *exstincto Caesare*, see Ecl. v. 20. With the following passage compare Shakspere's Julius Cæsar, *passim*.

470. *Obscoenae* and *importunae* seem to convey the same idea of *disagreeable aspect* and *ill omen*. The etymology and primary meaning of *obscoenus* are doubtful, but it most usually signifies what is disgusting and filthy in aspect, and hence *ill omened*. *Importunae*, "unseasonable," and therefore *unlucky* also; "hateful," "troublesome," according to Heyne. Servius understands it to mean "coming at an improper and inconvenient time," as, e.g., night birds appearing by day.

471. On the quantity of *effervēre*, see above, 456. There were several eruptions of Mt. Ætna during the year of Cæsar's death. In 1783, A.D., there were many volcanic eruptions and many earthquakes in the S. part of Italy, which caused great damage to property, and rendered the atmosphere over a great part of Europe dark and sombre for many months. Something similar may have occurred in 44 B.C. Homer represented the Cyclopes as dwelling in the eastern part of Sicily; but writers of later times placed them in the caverns of Ætna, or in those of the Lipari islands.

474. *Germania, &c.* The Roman garrisons stationed on the banks of the Rhine were said to have seen armies of horse and foot fighting in the air, and to have heard the sound of trumpets summoning to the battle. This portent is explained by some as an exaggerated report of the appearance of the *aurora borealis*.

475. The movements which Pliny says occurred in the Alps are not now reported of them, though the Apennines are said to be still occasionally influenced by earthquakes. The fall of avalanches, with their great noise, may have given rise to the story.

476. *Vox audita.*—The gods too were

heard in many a grove *(per lucos vulgo*, i.e., *per multos lucos)* threatening to abandon their temples on account of the wickedness of the times.

477. On the remarkably emphatic position of *ingens*, see Ecl. vii. 50.

478. *Obscurum noctis*, for *obscuram noctem*, on the well-known principle of the neut. of an adj. becoming a subst. in meaning and use.

480. The stopping of rivers—the rending of the earth—the weeping of ivory in the temples, and the sweating of brazen statues, are portents often mentioned by Latin writers.

482. *Eridanus*, the Po, "prince of streams;" so called from its being the largest of Italian rivers, and from its receiving so many tributaries. Cf. Æn. viii. 77; Geo. ii. 98. *Fluviorum* is to be pronounced in three syllables, *Fluvjorum*. See Metrical Index.

484. *Exta*—the *heart*, *lungs*, and especially the *liver* of slain animals never failed on this occasion to give evil omens. *Fibrae*—there were, according to Servius, certain *veins*, whose appearance in the entrails was a bad omen. The infinitives, *apparere*, *manare*, and *resonare* depend, of course, on *cessavit*. Observe that *cessavit* agrees with the subject nearest to it, *cruor*

486. When wolves dared to approach so near a city as that their cries were heard in it, the omen was a bad one; on this occasion they were seen even in the Forum. *Altae urbes*—high pitched cities, i.e., built on heights; reference is made to Rome particularly, which sat on her seven hills.

488. *Fulgura*—Lightning from a clear sky was another remarkable phenomenon, and one which, in the opinion of the ancients, betokened some uncommon display of divine power. See Hor., Od. i. 2, 3, and i. 34, 5. *Non alias*, "at no other time"

Cometae—We must suppose that Virgil means by this word, not comets properly, but meteors; he can hardly refer to the *Astrum Dionaeum* which appeared in A.U.C. 711.

489. *Ergo*—"therefore," i.e., as a natural consequence from these omens, civil war broke out, and brother met brother on the plains of Philippi (in 42 B.C.). *Iterum* is to be joined with *concurrere* rather than with *videre*.

491. *Nec fuit indignum, &c.*—"nor did it appear to the gods a punishment undeserved by our crimes." Voss and Forb.

492. *Emathia* does not, strictly speaking, comprehend the territory where the battles of Pharsalia and Philippi were fought, but only a small portion of Macedonia; the poets, however, use the term in an extended sense, to include Thessaly, Macedonia, and Thrace: besides, they were in the habit of confounding the three regions just named.

Haemi—*Haemus*, now *Balkan*, at the base of which the poet represents Philippi to be, though it lies far from the root of this range.

493. *Scilicet* refers to what follows, not to what precedes; "Doubtless the time will come when," &c.

494. *Molitus* is for *moliens*, on the principle explained on 206 above. But as the tilling of the earth necessarily preceded the discovery of bones, &c., Forb. takes *molitus* as a common perfect tense.

496. *Inanes* is not an idle epithet, but serves to increase the horror of the scene by contrasting the endurance of the helmet with the short-lived glory of the warrior; and by accounting for the clearer sound which would thus be made, than if the head still filled its metal cover.

497. *Grandia ossa*—"the huge bones;" the poet countenances the vulgar opinion that the "human race was degenerating physically, intellectually, and morally," and that all things were in a much worse condition than in the "good old times." Some think reference is made to the gigantic Gauls, many of whom fell in the battle; but this is not to be approved of, for obvious reasons.

> Sooth, too, the time will come, when in these regions
> The swain, when he hath stirred with beaked plough
> The ground, shall come on javelins honeycombed
> With scabrous rust; or, with his ponderous harrow
> Shall strike on helms now empty, and shall marvel
> At giant bones in sepulchres exhumed.
>
> SEWELL'S Transl.

> Ay, too, the time will come when in these bounds
> The farmer, working earth with his bent plough,
> On javelins, gnawed away with rugged rust,
> Shall light, or with his weighty harrow strike
> On morions empty, and at giant bones
> Shall marvel, in their sepulchres unearthed.
>
> SINGLETON'S Transl.

498. *Di patrii*, i.e., gods of the country (ἐγχώριοι), the Lares and Penates, as opposed to those introduced from foreign nations. *Indigetes*—Those Italian heroes who were deified after death, as Picus, Janus, Æneas, &c. Of the former class Vesta is given as an example, and, of the latter Romulus.

499. *Tuscum*—The Tiber is so called, because rising in the Apennines, in the district of Etruria or Tuscia.

Romana Palatia—On the Palatine hill Evander had fortified his citadel; there, too, Romulus fixed his habitation; and after-

wards Augustus took up his residence. The mention of the Palatine brings us by an easy and natural transition to Octavianus.

500. *Hunc saltem*—"this youth at least," for the gods envied us of Julius Cæsar. *Everso saeclo*—"This lost and ruined age." Cf. Hor., Od. i. 2, 25.

502. It was a prevailing notion that the "sins of the fathers were visited on the children" for many generations, and that thus the two acts of perjury of Laomedon, in defrauding Neptune and Apollo of their stipulated reward for building a wall round Troy; and again, in cheating Hercules of the pay which he promised him for releasing Hesione, were atoned for by the mishaps which befell the Romans in their civil wars. See Class. Dict.

503. With this line compare Hor. Od. i. 2, 25, sq., and 45. In his flattery, the poet represents the great end and occupation of Octavianus' life to be the celebration of triumphs. At the time this Georgic was written, however, Augustus had not been decreed any triumph, but only an ovation after the defeat of Sextus Pompey.

505.—

With them are fit and wrong transformed:
So many battles [rage] throughout the globe;
So numerous the chases be of crimes,
Not any worthy honour to the plough;
Waste lie the fields, the tillers drafted off,
And bending sickles into the stiff swords
Are forged.

SINGLETON.

Ubi, i.e., *apud quos*, scil. *homines:* adverbs of place are often so used for a pron. with a prepos., even when reference is made to persons. Cf. Sall., Iug. 14, 22; and Cat. 5, *ibique;* Caes., B. G. ii. 5; Geo. iv. 449.

Fas atque nefas, i.e., Right and Wrong are confounded, and have exchanged places. *Tot bellis*—Heyne's opinion is, that this refers to the year 37 B.C. (717 A. U. C.), when war had again broken out between Octavianus and Sextus Pompey; when Antony was on his march against the Parthians; and when Agrippa had just crossed the Rhine, and concluded the German war. But Forb. believes that a year later, 36 B.C., is intended, when, after the subjugation of Sextus Pompey, and the quelling of the Etrurian insurrection, Augustus was making preparations for setting out against the Salassi, Taurisci, Liburni, and Japydes; and when all things foreboded a new civil war, on account of the breaking up of the triumvirate, by the removal of Lepidus; and on account of the distrust and ill feeling which had sprung up between Antony and Octavian. Besides the greater suitableness of this year to the description here given, he argues farther, that Virgil, who took *seven* years to the composition of the *four* Georgics, was not at all likely to finish this first one in that very year (37 B.C.) in which he began the work.

Conflantur—This verb properly applies to *smelting* of iron, but here it seems to signify *forging*.

509. *Euphrates* is used in a wide sense for the nations in that region, e.g., the Parthians against whom Antony was engaged in war. In 38 B.C., Gaul and Germany had risen in most formidable rebellion, but were overcome by Agrippa.

510. *Vicinae urbes.*—Some Etrurian cities having disputed among themselves, had recourse to the sword, and caused serious disturbances for a time, but they were reduced to peace and quietness by Octavianus in 718 U.C. (36 B.C.).

512. *Carceres* — the starting place or "barriers" in the Circus, for an illustration of which see Note on Æn. v. 145. They were vaults, with gates made of upright spars, so as to be seen through; they were all opened simultaneously as the signal to start.

As when from out the barriers four-horse cars
Have flung them, spring they on the courses, and in vain
Straining the thongs is hurried by his steeds
The charioteer, nor heeds the car the reins.

SINGLETON.

Effudere well expresses the mad and reckless speed of the chariot race; and, by comparison, the equally mad and reckless career which many men were then running in their wild pursuit of honours and power.

513. *Addunt in spatia.* We shall indicate briefly the different interpretations of this *locus vexatus:* 1st, Run course after course, i.e., *addunt spatia in spatia*, in reference to the *seven spatia* or "*rounds*," as we say, of the race-course, which completed the race. Voss and Ladewig. 2d, Supply *se*, and make *addunt* equal to *dant* (as in *dare se in fugam*), "They are borne on with impetuosity into the *spatia* of the course." Heyne. 3d, Wagner seems inclined to adopt the reading *addunt in spatio*, in the sense, they add to their speed as they run; each new *spatium* increasing their anxiety and their swiftness. We agree with Wagner, *so far*, but would suggest that neither *se* nor *spatia*, nor *vires*, is to be supplied as the object to *addunt*. It seems to us that we have here an instance of the *Synesis* construction, the verb *effudere* containing a *verbal* and a *substantive* notion, which substantive notion is to be repeated as the *object* of *addunt*. Thus *effudere* is equal to the verb, have *gone forth*, and the subst.,

speed, or *impetuosity*, "Have *rushed forth* with *speed*," and the whole will be translated thus—"As the four horse chariots, when they have *dashed forth* from the *barriers* with *speed*, increase *that speed* throughout the several rounds *(spatia)*, and the charioteer," &c. This view will suit the comparison better, we think, than any of the others proposed, and the points of resemblance will stand thus: As the horses, when at first incited by the charioteers, press forward, but soon acquire a dangerous velocity by their own impetus, and finally refuse all control; so war, when at first encouraged, even in a small degree, gradually spreads its influence and increases its horrors, till at length it rages uncontrolled, and refuses to be allayed at the bidding of him who first kindled it. For an example of a similar combination of the verbal and substantive notions in one word, see Corn. Nepos, Life of Hannibal, chap. vi. *Numidae insidiati sunt ei, quas* (scil. *insidias*) *non solum effugit.* Here *insidiati sunt* equals *tetenderunt insidias.* See Note, Geo. ii. 73.

514. *Audit currus habenas.*—The team (*currus*) does not obey the rein. The same idea is brought out by Hor., Epist. I. 15, 13, when he says, *equi frenato est auris in ore.*

[ROMAN SHEPHERD—*Museum Florentinum.*]

[AUTUMN—*Antiq. d' Herculaneum.*]

BOOK II.

ARGU 'ENT.

I. Subject of Second Book; and Invocation of Bacchus, god of the vine and of fruit trees generally (lines 1-8).

II. Trees and plants—their modes of propagation:
- (1.) *Natural mode* (10-21), viz., spontaneous growth (10-13); by seed (14-16); from root of parent trunk (17-19).
- (2.) *Artificial mode* (22-34), viz., by suckers (22, 23); by stocks or settings (24,25); by layers (26, 27); by cuttings (28, 29); by the trunk cut into "lengths" (30, 31); by engrafting (32-34).

III. Invocation, and detailed directions as to peculiar kinds of treatment necessary for different trees and plants (35-82):
- (1.) Introductory address to husbandmen, and Invocation of Maecenas (35-46).
- (2.) Means of improving trees of natural growth (47-60).
- (3.) How to employ artificial means of propagating (61-82.)

IV. The differences in trees and plants:
- (1.) Variety of species (83-108).
- (2.) Soils suited for different kinds (109-113).
- (3.) Trees peculiar to certain countries (114-135).

V. Episode in praise of Italy (136-176).

VI. Soils—their nature, capabilities, and indices (177-258):
(1.) Soils suited for the olive (179-183); for the vine (184-194); for cattle rearing (195-202); for corn crops (203-211); for almost no production (212-216); for any purpose (217-225).
(2.) Index to loose or close soil (226-237); to salt and bitter (238-247); to the rich and fat (248-250); to the moist (251-253); to the heavy and light (254, 255); to the black (255); to the cold (256-258).

VII. The vine:
(1.) Directions for the preparation of the ground and for planting (259-353); trenches (259-261); nursery (265-268); setting of slips (269-287); depth of trenches (288-297); miscellaneous cautions (298-314); time for planting (315-322); praises of spring (323-345); manuring and airing of young plants (346-353).
(2.) General culture and treatment after planting (354-419); soil at roots to be kept *open, fine, and fresh* (354-357); props (358-361); pruning (362-370); hedges (371-396); ploughing of vineyard, and other operations (397-419).

VIII. Various other trees and plants—the olive (420-425); fruit trees (426-428); wild forest trees (429-457).

IX. Blessings and happiness of a country life (458-542).

1. *Hactenus*—"Heretofore," "thus far," i.e., in the former Book. We are to supply *cecini* from the following *canam*. In the first Book, says the poet, I have treated of agriculture, now I shall speak of trees generally, and of the vine, &c., in particular.

2. *Bacche.* Bacchus is naturally invoked, as he was the reputed introducer of the vine into Greece; and, moreover, had the charge of fruit trees generally, whence he is called *κάρπιμος* and *δενδρίτης*, and therefore it was that trees were carried round in the festivals of Bacchus, (*δενδροφορία*). By *silvestria virgulta* are meant those barren trees, such as the elm, poplar, &c., which were planted to act as props whereon to train the vine shoots. *Virgultum*, i.e., *virguletum*, from *virgula* (a small rod or twig) means properly a *shrubbery*, or *thicket of brushwood*—but here it signifies the *virgulae*, or rods, or "*settings*," grown up to maturity. All kinds of trees are thus indicated—the *fruit-bearing* by the vine and the olive; the *non fruit bearing* by *virgulta*.

3. *Prolem olivae*, i.e., *oleam*. *Tarde crescentis*—The olive was naturally slow in growth, whether propagated from seed or from slips. Pliny quotes a saying of Hesiod, to the effect, that no man who planted an olive lived to reap the fruit.

4. The invocation. Bacchus is called Lenaeus, *Ληναῖος*, i.e., the "wine-man," from *ληνός*, a wine press. The term *pater* is applied to him as being the god of *fertility*, and because he conferred benefits on man with the kindness and generosity of a *father*. *Huc*, scil. *veni*, from line 7. *Hic*—"here," "in this my subject."

5. *Tibi*—"By thy gift;" or "In honour of thy power." *Gravidus* has its last syllable lengthened by arsis—on which see Ecl. iv. 51. Observe the spondaic cadence of the verse, which, says Forb., "*bene exprimit gravitatem auctumni.*"

6. *Floret* refers, according to Voss and Forb., to the *various colours* of the fruit trees, and not merely to the richness and abundance of the crop. *Vindemia* properly means the *ingathering* of the grapes, but here it signifies the produce of the vineyard when pulled.

7. Observe the repetition of *Huc pater*, &c., and note the beautiful fancy of the poet by which he introduces Bacchus as his companion in the treading out of the grapes.

8. *Cothurnis dereptis*—Bacchus is usually represented with buskins, as Diana and some other deities; these it would be necessary, of course, to strip off before the treading of the wine began. This primitive mode of grape pressing is still practised in Spain, Portugal, Italy, &c.

9. *Trees are propagated* in two ways—by the original plans of *nature* (9-21); by artificial means (22-34). Of the natural method there are three varieties—(1), Spontaneous growth, i.e., when trees spring up without our being able to trace the deposit of any seed (10-13); (2), The dropping of the seed by the trees themselves (14-16); and (3), The growth of *suckers* (17-19). *Arboribus creandis*, i.e., trees growing by nature: these words are in the dative on the same principle as *habendo pecori* in Geo. i. 3, where see our Note. *Natura*, "mode," or "plan."

10. Observe *nullis* governing the genitive; we should expect part of *nemo* in this construction. Cf. Tac. Germ. 43, *Nullo hostium sustinente.* Forb.

11. *Sua sponte*, i.e., without any apparent effective cause—with no seed which man can detect. Voss remarks that when *ipse* and *sua sponte* are both used, the former is negative, the latter affirmative. As for example, *ipsae* here=*sine semine*,—*sua sponte*=*sua vi*.

12. *Siler*—"the osier," which was soft (*mollis*) and pliant. *Genista*—"the broom," or "Spanish broom," which was much used for hedges; its blossoms were especial favourites with bees. *Lentae* means *tough*, rather than "pliant," as any one will readily agree who has tried to break a green broom twig.

13. Observe the quantity and gender of *Pŏpulus* (fem.), the poplar tree, as distinguished from *Pōpulus* (masc.), a people. *Glauca canentia fronde*, the willow with leaves *bluish green* above, and *whitish (canentia)* beneath, was considered the most beautiful. In a slight breeze such a tree reminds one forcibly of Virgil's description. *Salicta* (i.e., *Saliceta*), for *Salices*. *Salictum* (like other words of this kind in *—etum*), means a *willow ground*, and hence a *grove*.

14. *Pars* replies to *aliae* of 10. Observe *surgunt* in the plur. with *pars* in the sing.: this is an example of the *synesis* construction explained in Note on Ecl. vi. 71; Æn. i. 70, and especially iii. 676.

Posito semine—"from dropped seed," i.e., either grains, nuts, berries, or other germ. *Posito* does not refer, as Burmann will have it, to the *sowing of seed by man*, because the poet is here speaking of the *primitive methods by which* NATURE *works*. This is Forbiger's opinion; which has been opposed in a recent edition of Virgil's Georgics by Mr Sheridan, whose explanation is, "that, amongst the natural modes of propagating trees, the poet here enumerates their *growth from seed*; but he does this in a general way, without making *any reference whatever* to the manner in which the seed is conveyed to the soil." We cannot, however, at all agree with this idea; it appears from the mention of the *posito semine* method between the *sua sponte* (line 11), and the *pullulat ab radice* (17) modes; and also still more manifestly from *hos natura modos* PRIMUM *dedit*, of line 20, that the poet was thinking solely of those means by which trees may be produced by nature without the assistance of man. Of course, Virgil does not mean to say that man is excluded from imitating nature in the sowing of seed, and Forbiger is not so absurd as to think he does; but it would be silly of the poet to repeat this method among those called *artificial*, as one which mankind *might* adopt. We see, however, from lines 47 and 48, from 52, and from 57 to 60, that nature's method *is not recommended*, *was seldom followed*, and if adopted, was not attended with good results. We are, therefore led to conclude that in *posito semine*, Virgil makes no reference to *man's* sowing of seed, but solely to the *shedding* of it by trees themselves. See Notes on lines 20 and 57.

15. *Maxima nemorum*—"greatest of forest trees:" Wunderl. Heyne says, "greatest tree *in* the grove." Cf. the similar phrase, *Albunea maxima nemorum*, in Æn. vii. 83, and see our Note there. *Aesculus*, the tallest of the oak kind; some call it the winter oak; others, "the mountain oak." *Tenore* (quoted by Keightley) says it is the variety *latifolia* of the *Quercus robur* of Linnæus. It is distinguished from all others, he says, by its colossal bulk, and by the character of its very *broad leaves*, so well expressed by the phrase, *quae maxima frondet*.

16. *Habitae oracula*—Referring to the oaks of Dodona, the noise of whose tops was the only indication by which the priest read the volume of futurity.

17. *Pullulat* (from *pullus*, the young of anything, or its diminutive, *pullulus*) is a remarkably expressive word. *Suckers*, or shoots, called *viviradices*, are referred to. Cherries are still notorious for this mode of spreading.

18. *Parnasia laurus*—The laurel was sacred to Apollo, and the finest specimens of it are said by Pliny to be found on Parnassus, near that deity's temple of Delphi. *Cerasus* is said to have been given as a name to the cherry tree, from Cerasus, a town of Pontus, whence Lucullus is alleged to have brought it after the Mithridatic war. But the word is merely a transference of the Greek κέρασος, which is used by Theophrastus, who flourished nearly *three centuries* before Lucullus. Voss thinks that it must have been the cultivated *cherry* which Lucullus introduced, and not the *wild cherry* here spoken of.

19. Observe the position of *parva* close to its contrast *ingenti*, and see Geo. i. 366. *Parva*—"when small." *Subjicit se*—"raises itself;" "shoots upwards." Observe the force of *sub* in composition.

20. As we have remarked above, on line 14, this verse seems to restrict us to nature's own primary modes of propagating, and does not allow us to take *posito semine* of man's sowing. The next line, which enumerates only *non-fruit bearing* trees, on the culture of which there was no need for trouble to be spent, lends additional confirmation to the view we have advocated.

22. *Alii*, scil. *modi*—Other and artificial modes of producing trees, which experience (*usus*) has discovered in *progress* of cultivation (*via*). These are six in number: 1st, *Avulsio* (23, 24), i.e., *tearing* off *suckers*, and planting them in trenches; 2d, *Infossio* (24, 25), i.e., covering in the earth thick scions, with the ends either *slit* across in four (*quadrifidas*) or pointed; 3d, *Propagatio* (26, 27), i.e., by *layers*; 4th, *Surculatio* (28, 29), i.e., planting in the earth a twig or sprout taken from the topmost boughs; 5th, *Consitio* (30, 31), i.e., cutting up the stem itself into "lengths," and so planting the parts, either

whole or subdivided; 6th, *Insitio* (32-34), i.e., engrafting.

23. *Plantas*, i.e., "*suckers*." Some books read *abscidens*, but this would mean *cutting off*, whereas *abscindens*, *tearing off*, is far more appropriate in the description of such a process, since a rough and fibrous end would be better calculated to receive moisture and aliment (forming as it would a kind of *spongeole*), than a smooth one. On the aoristic perf. *deposuit*, see Geo. i. 49, Note.

25. The *stirpes*, *truncheons*, or thick branches, were either sharpened to a point, or slit transversely, so as to form a cross (*quadrifidas*), and thus placed in the earth, like stakes.

26. *Silvarum aliae*, i.e., other forest trees. *Pressos arcus propaginis*.—This is *propagatio* by *layers*. A trench was dug and a branch from the parent tree was bent down in such a way that some of the buds (those on the lower part of the branch) were in the best possible position to send up shoots. The buds on the lower side were chosen that the new plants might have sufficient depth of root. After three years they might be separated from the parent stem, by cutting off the layer, or *branch* that had been bent down. *Pressos*, i.e., *depressos in terram*.—The bramble is said to have suggested this mode, by the way in which its flexible stalks hang down, and attaching themselves to the earth, send forth new suckers.

27. *Viva*, "native," or "natural" shoots (*plantaria*). *Sua terra*—"In their own soil." i.e., in the soil of the mother tree, which was most suitable for them, as being most congenial to their nature.

29. This is the *surculatio* process, i.e., the cutting of a *slip* or *set* from the top of the tree or branch—in other words, *taking down a twig*—and planting it in the ground. On the special meaning of *referens* there has been much discussion and a great deal of learned trifling, undeserving of repetition; e.g., that *re-ferens* indicates the bringing *back* of the twig to the earth whence its parent stem arose! Wagner's explanation is in our opinion the only sensible one; he shows by examples, e.g., Æn. x. 234, that *re* in composition denotes change generally, and that thus *referens* merely indicates *alteration* in the *position of the twig*, i.e., "taking down." Compare the many hundred examples of *referre* and *reportare* in the sense of *narrate*, *report*, where the proper meaning of *re* has been entirely lost.

30. *Caudicibus sectis*, "the stocks being cut." The stem of the tree was separated from the root, and being pruned of its branches, was cut across into pieces or "*lengths*," which were sometimes planted whole, or sometimes farther split up "*with the grain*" of the wood before planting.

31. *Truditur*, "bursts forth," "pushes itself forth." *Sicco ligno*, "from the dry or sapless timber." The phrase, *mirabile dictu*, is used with reference to this extraordinary growth from *siccum lignum*. Some will have *sicco* to be merely an *epitheton ornans*, as expressive of the saplessness of any *trunk* relatively to the root; but in this view the exclamation of *mirabile dictu* will appear a very uncalled for expression of astonishment.

32. *Impune*, "without detriment to the tree." This is the *insitio* or *engrafting* process of which the poet speaks. *Vertere*, scil. *se*.

34. *Pyrum ferre insita mala*.—The pear tree bears the apples which have been produced by engrafting, and the plum stock reddens with its load of the stony cornel berry; i.e., the cornel berry reddens to ripeness *on* the plum stocks. Some will have it that the poet means directly the opposite, but we think a very little thought and reflection will convince the student that we have adopted the right interpretation. About the first clause, *insita mala*, &c., we cannot see that there can be a shadow of doubt; and when we know that the cornel berry was of a *beautiful red* colour we can have little hesitation, with the aid of the verb *rubescere*, in coming to a conclusion on the second. Besides, as Martyn remarks, the epithet *lapidosa* is suitable to the *fruit* but not to the *tree*. *Prunis* may be either from *prunus*, the tree; or from *prunum*, the fruit: we have taken it as the abl. plur. of the former, "upon the plum trees."

35. *Quare*—"wherefore," "well then," since this is the case, since such results can be accomplished. *Generatim*—"according to their kinds." This is a Lucretian word. *Discite*, &c.—"learn the mode of cultivation peculiar to each kind."

37. *Neu*—Observe that this negative (= *et ne*, and therefore=*et ut non*) comes after a simple imperative, and not after *ne*, as we should expect. For similar cases, see Æn. ix. 234, vii. 265; Hor., Od. i. 2, 50. *Segnes* may be either the *predicate*, "let not your lands lie *idle*;" or a simple attribute, "let not your worthless (*segnes*) land *lie unoccupied*" (*jaceant*) And an encouragement is added by the examples of the Mountains, Ismarus and Taburnus, whose soil, though unfit for agricultural purposes, yet produces the best wine and the best olives. *Ismarus* (Plur. Ismara) was a mountain of Thrace, near the town of Maronēa, whence its wine, so famous in ancient times, and even in Homer's day (Odyss., ix. 196), was called Maronean. *Baccho*, i.e., *vino*=*vitibus*.

38. *Taburnus* was a hill on the confines

of Samnium, Apulia, and Campania, famed for its olives.

39. Some, judging from the plan which Virgil pursued in the First Book, of putting Augustus immediately after the gods in the invocation, say that this and the following lines should be inserted after verse 8. But it is to be remembered—(1), That, in the case referred to, Octavianus was represented as a "*present* deity," and, therefore, was naturally ranked with deities; but here Maecenas is a *mere man*, without any claims to divine honours, and is, therefore, properly separated from Bacchus, an old and recognised divinity; (2), That no MS. exhibits the lines in the order suggested. We do not, however, approve of Voss's remark, that Virgil here addresses a *mortal*, because he comes to speak of the *artificial* modes of culture, put in practice by *mortals*, and wholly due to their ingenuity: but that he rightly invoked a god previously, when he was about to speak of the *natural* method of production, which did not require man's help. An obvious objection to Voss is, that, in the foregoing lines, mention has been made of *both processes*, and that, in the succeeding verses, the *natural* modes are also referred to. We are rather inclined to agree with Bothe, in taking from *Juvat* to *Taburnum*, as parenthetic. In this view, we would connect *tuque ades* immediately with *agricolae agite*, and suggest that the name of Maecenas is mentioned along with that of the *agricolae*, either (1) to render the poem more acceptable in the eyes of those for whom it was written, by delicately referring to the original proposer of the work, and by hinting that he, the good friend and adviser of Cæsar, takes an interest in it; or (2) to pay a merited compliment to his patron and friend, on the ground of his anxiety for the good of the subjects of the emperor, who dwelt remote from the capital.

Decurre—This metaphor is taken from nautical affairs; and so also is verse 41, *Pelago volans da vela patenti.*

40. *O decus.* Cf. Hor. Od. i. 1, 2; and Od. ii. 17, 4. *Famae merito pars maxima nostrae*—Is this merely a *general* compliment referring to past favours? or has it any special applicability to the connexion of Maecenas with the Georgics? The latter we think is the right idea; and, if so, this phrase adds an argument to confirm the view we have taken of *tuque ades* in 39.

42. *Non ego opto*, i.e., *non is sum qui optem*—"I am not the man to expect that," &c. The following passage is closely translated from Hom. Il. ii. 488, which see; cf. Æn. vi. 625; and Ovid. Trist. i. 5, 53.

44. *Lege oram*—"cruise along the coast," i.e., do not *dip too deeply* into these matters. *In manibus terrae*, i.e., the land is close at hand; a repetition of the same idea of *cruising along the coast.* The meaning is—"we are quite safe in entering on the subject, because we do not intend to write a learned and exhaustive treatise, and if we do find ourselves beyond our depth, we can at once return to firm and well known ground." This seems to be at variance with *patenti pelago da vela* of 41, but the words just quoted seem to refer to the *extent of the subject merely*, and not to the lengths to which the poet is to follow it out.

46. *Ficto carmine*—"a mythical poem." This, according to Forb., is opposed to *in manibus terrae*, the meaning being—"The argument of this didactic poem, which has reference to the earth itself and the fields, is founded on what is near at hand, and placed plainly before our eyes, and does not require, as in an epic poem, to be come at by long "round about means." There is therefore no necessity for a tedious preamble.

47. *Sponte sua*—see verses 10-13. *In luminis oras*—"into the regions of light." This phrase is never used, says Forbiger, except in reference to the birth of animals, or the bursting forth of plants. The other reading is *luminis auras.*

46. *Laeta et fortia*—"luxuriant and sturdy." *Infecunda*—"*quia semen, quod in oculos incurrat, non proferunt.*" Forb.

49. *Natura subest*, i.e., there is *latent* in the soil a natural element, which exactly suits the trees, and forces them up strong and large.

50. Engrafting (*si quis inserat*), however, and transplanting (*mutata mandet*) will improve these too, so that they will speedily divest themselves of their wild character, and will become amenable to whatever kinds of cultivation (*quascunque artes*) you see fit to employ.

Scrobibus subactis—"trenches being carefully prepared."

53. *Sterilis*—This adj. refers to that tree which, being produced from a sucker, brings forth either a very inferior kind of fruit, or none at all. See verses 17-19. *Hoc faciet*—"will do this," i.e., will divest itself of its wild nature. *Digesta*—"planted out in regular order," *ordine disposita.*

55. *Adimunt fetus*, i.e., *fructus.* *Urunt*—"blast," "dry up," for air and the sun's rays are as necessary to plants for their growth and health as they are to animals.

57. *Seminibus jactis*—We agree with Heyne in thinking that this phrase means *either* the accidental dropping of seed from the tree, or the intentional sowing of it by man. Forbiger's idea is, that it refers only to the latter. Whether Heyne or Forbiger be right, it is difficult to decide; but that *jactis seminibus* is not the same as *posito semine* of 14 appears very evident. It will be remembered that in stating the three

methods by which nature works (9-21), Virgil followed the following order,—1st, The spontaneous growth from undetected seed; 2d, The chance falling of seed from the tree *(posito semine)*; 3d, The springing up of suckers from the parent stem. And it must be for some reason that in recapitulating these modes, the arrangement is altered. The reason, we think, is this: In line 9 sqq., the poet was speaking (as we have said in Note 14) *solely of nature's methods*, whereas here, as we think with Heyne, he mentions the sowing of seed as the *only one* of her plans which man *may* adopt; and he thus isolates it, lest any should think that by placing it *between* the other two natural methods, he meant to *exclude* it from the list of artificial modes. This argument, founded on the arrangement of the clauses and methods tends to confirm us the more in the opinion expressed in Note 14. We agree with Heyne rather than Forbiger, that *jactis* refers either to natural or artificial deposit of seed, because our author has been previously speaking of the ways by which nature may be assisted, and he goes on, in 61, to urge the necessity of a like help in regard to not only this, but all the other operations of nature. The matter, however, has received more discussion than it perhaps deserves.

59. *Poma degenerant*—"the fruit deteriorates." This remark, taken in connection with lines 48 and 53, would seem to show that in verses 9-21, the poet spoke solely of nature's plans, which are very different, both in process and result, from the artificial means afterwards mentioned, 22-34. We see no necessity for saying that *poma* is for *pomi*, and *uva* for *vitis*; translate *fert*, "presents," "offers," and there is no need for the change proposed. Moreover, as Keightley remarks, the whole bunch was called *uva*, and the minor clusters of which it consisted, *racemi*.

61. *Scilicet* contains a general reference to what has preceded: "thus, you see;" or "in fact." This applies to all the modes of cultivation, whether natural or artificial, and to all kinds of trees.

62. *Coyendae* may apply simply to the necessity for constant watchfulness in correcting those trees which show an inclination to grow crooked; but it may be merely a metaphor from the *taming of cattle*. *Mercede*—"hire," "pay," i.e., toil, and its cost.

63. *Truncis*—Olives are best suited for the *consitio* process, on which see Notes 22 (5th mode), and 30, 31. But *truncis* may also refer to the *infossio* (2d method), Note 22. *Propagine*, i.e., by *propagatio*. See Notes 22 (3d mode) and 26.

64. *Respondent* scil. *exspectationi agricolarum*, Forb. But as *respondeo* is sometimes used *absolutely*, in the sense of "to answer," i.e., "be suitable," may we not rather thus interpret than supply such a violent ellipse, which is not suggested by any words in this whole connection? *Paphiae*—The myrtle was sacred to Venus, who was specially worshipped at Paphos in Cyprus. Observe that *myrtus* is here 4th decl. *Solido de robore*, i.e., growing out of the solid timber, by *infossio* (2d mode, Note 22) or *consitio* (5th mode).

65. *Plantis*—By suckers or sets, i.e., by *anulsio* (1st mode) or *surculatio* (4th). See Note 22.

66. *Arbos Herculeae coronae*, viz., the poplar, which the hero brought up from Acheron.

67. *Chaonii patris*, i.e., Jupiter, whose oracle of Dodona was in Chaonia; see Georg. i. 8. *Palma*—The palm, whose tallness *(ardua)* is rather that of *appearance*, on account of its leafless stem, than of reality. It was planted in Italy, not for its fruit, but for its shade, and for its small twigs, which were extensively used to make baskets and other agricultural vessels.

Abies is what is called the *yew leaved* fir. It was much used in shipbuilding, hence *visura casus marinos*. *Nascitur*, i.e., *plantis nascitur*, "is generated by suckers or settings."

69. The walnut is engrafted on the arbutus, the apple on the plane-tree, the chestnut on the beech, the pear on the mountain ash, and the oak on the elm. Some botanists, however, deny that trees of dissimilar kind can thus be conjoined with advantage. *Fetu* is the abl., not the dative. *Inserere*, like most verbs compounded with *in*, admits a double construction, *arbori inserere nucem*, and *arborem inserere nuce*, or *pomo*. *Nux* means the *walnut* here, according to Voss, which was called *nux*, κατ' ἐξοχήν; but it also includes *hazel nuts*, (*nux Avellana*, from Avella, a town in Campania), chestnuts, almonds, &c. The *arbutus* is called *horrida*, either from its fruit, which is uneven and prickly, or more probably from the bark, which is rough and bristly.

As this line stands in the text, it is a hypermeter (see Note on Geo. i. 295); but Wagn., Jahn., and Forb. have, on the authority of some MSS., altered the order of the words thus, *Inseritur vero et nucis arbutus horrida fetu*, which avoids the awkwardness, noted in Geo. i. 295, of having the elided syllable preceded by a short.

70. The plane-trees are called *steriles*, as not producing any esculent fruit. They were well suited, and much used, for the purposes of engrafting; and were largely cultivated by the Romans, even solely on

account of their straight growth, and their broad shady leaves.

71. *Castaneae fagus*—*Castaneae* is the gen. sing. depending on *flore*, and *fagus* is the nom. to *incanuit*, or *fagus* may be the nom. plur. (for names of trees are often declined, both according to the 2d and the 4th decl.; see Ecl. vi. 83, and Culex. 139), and subject to *incanuerunt*, which is to be taken out of *incanuit*, i.e., in other words, the verb *incanuit* has two subjects, but agrees with the one nearest to it. This avoids the necessity of saying that the last syll. of *fagus* is long by arsis. The various punctuations and readings, which are *legion*, are more remarkable for ingenuity than for common sense. We have all varieties of stops after *valentes* and *fagus;* the following are a few of the contending versions:—*Castaneae fagos* (acc. Plur.): *Castaneae fagos* (Greek nom. sing.); *Castaneas fagus*: and that in the text, which appears to us the most simple and sensible. Observe the aoristic perfects, *gessere*, *incanuit*, and *fregere*, and consult Note, Geo. i. 49.

73. *Nec modus, &c.*—"nor are the modes of engrafting and of inoculation identical." Forbiger, following Heyne, thinks that the poet's meaning is, "There are several ways of performing each operation—but of these I give only one of each, the *simple inoculation* or "*budding*," and the simple *cleft-grafting*." We prefer the interpretation first given. On the syntax of *modus inserere*, see Note on Geo. i. 305. Besides the explanation there given, Forb. thinks that this case might be accounted for on the *synesis* principle (see Note, Ecl. ii. 71), *modus est* being equal to *solemus*.

76. The inoculation process is very simple. When a bud is seen to be coming out, it is rubbed off, and a small slit being made in the inner coatings of the bark, a bud from another tree is inserted, and thus incorporates and grows up along with *(inolescit)* the adopted tree. On *huc includunt*, as an instance of the *Constructio Praegnans*, see Geo. i. 375, and Æn. ii. 18.

78. We now come to the engrafting. *Enodes trunci*, i.e., the stem, where there is no knot, in opposition to the knot which is required for inoculation.

79. *Finditur*—This is our common *cleft-grafting*, which is performed by *slitting* down the top of a stump a short way, and inserting therein a cutting or "sprig." *In solidum*—Into the sound wood.

80. *Nec longum tempus*, scil. *est*. *Feraces plantae*, i.e., shoots from a fruit-bearing tree.

82. This begins another division of the subject, viz., the different kinds of trees.

84. *Loto.*—This is supposed to be the Rhamnus Lotus of modern botanists, which grows plentifully in some parts of the north of Africa, where it is called *jujube*, and is highly prized, and even celebrated in song, by the Arabs. From eating this the Africans were called Lotophagi by Homer, Od. ix. 92, sqq. See Liddell and Scott, Gk. Lexicon, under λωτός. On *que* for *ne* see below, 87

Cyparissis the Greek form (κυπάρισσος) for the Latin *cupressis*. *Idaea*—from the *Cretan* Ida—not the Phrygian. The cypress was introduced into Italy from Crete.

86. Of olives there are different kinds—the *orchades*, or slightly oblong, from ὄρχις, *testis;* the *radii*, longer shaped, like the *radius*, or weaver's shuttle. The *Pausia*, which being pulled before it was ripe, was called *amara*.

87. Alcinous was king of Phæacia (Corcyra, Corfu), and is celebrated by Homer in the Odyssey for the beauty of his gardens, (which have become proverbial) and the variety and excellence of their fruit. For *que* we should expect *ve*, but in excited or emphatic narrative the copulative conj. is often put for the disjunctive. See a remarkable example of this in Geo. iii. 120-123.

88. *Crustumiis*—from Crustumerium, or Crustumeri, a town of the Sabines, not far from the junction of the Allia and Tiber. It was called also Crustumium, whence this rare form of the adj.

Volemis—"hand fillers," from *vola*, the palm.

90. *Methymnaeo*—Methymna was a town on the north shore of the Island of Lesbos; its ruins remain near the village now called *Nopia*.

91. Thasos, an island off the coast of Thrace, celebrated for its corn, wine, and mines. Marcotides, from Lake Marcotis, near Alexandria, in Egypt. See Hor., Od. i. 37, 14.

93. *Passo* (from *pando*)—"and the Psithian better adapted for raisin wine," i.e., made *ex uvis passis*. *Lagaeos*, "Lagean," but we have no certainty as to the origin or meaning of these two terms. They were both Grecian wines. *Tenuis*—"light," i.e., "spirituous," such as will soon "*fly* to the head." Some refer *tenuis* to the *light body* of the wine, and others to the *small clusters* of the grape. But we prefer the first, which gains confirmation from the next line, where the effects of the liquor are detailed.

95. *Purpureae*—"those having purple grapes." *Preciae (precoquae)*, "the early ripe." Wagner says that *preciae* means *subnigrae*.

96 *Rhaetica*—Rhaetian wine, from Rhaetia (the modern *Grisons* and *Tyrol*), was a favourite beverage with Augustus, which accounts for the admiration expressed. *Falernis*—from the far-famed *Falernus ager*

in Campania. This was the best Italian wine, next after the Caecuban.

97. *Aminaeae.*—These vines are said (by Aristotle) to have been introduced into Italy by a Thessalian tribe called Aminaei. They were cultivated chiefly in the neighbourhood of Naples. Observe the peculiar apposition of *vites, vina*; and for a similar one see Æn. i. 339, *fines-genus*, with Note thereon. *Firmissima*—a very during wine, i.e., one which keeps good for a long time. But when we consider that this power of endurance is expressed in line 100 by *durare per annos*, we are inclined to agree rather with those who interpret "a very *strong bodied* wine."

98. *Tmolus et.*—Most copies read *Tmolius*, and this we should much prefer, as it renders the syntax easy. If Tmolius be read, *vinum* cannot be meant, else we should have *Tmolium*. It must either be *mons* that is understood; or Virgil speaks in Greek fashion, like Αἴσβιος, Πράμνιος, &c., οἶνος being implied. Wagner, Forbiger, &c. But as βασιλεὺς οἶνος is a common Greek expression, it is probable that Virgil's phrase is a mere imitation, and that *rex* belongs to Tmolius as well as to Phanaeus. "Those royal (princely) wines of Tmolus and Phanae [those kings of wine] do homage (*adsurgit*) to the Aminaean." This is the opinion of Voss and Jahn, and it appears the simplest, though perhaps the order of the words and the position of *ipse* after *rex* offer some objection to it. If we retain *Tmolus*, it must refer to the mountain, and thus to the wine. Mt. Tmolus even does homage to the Aminaean vine, and thus acknowledges that he is unable to produce its equal. But the *et* makes a very awkward syntax, and an extraordinary inversion of words, even though we treat it as an adverb.

Phanaeus, from the promontory Phanae, in the island of Chios. A rocky, bare part of the coast of Chios, called Arvisia or *Ariusia*, produced the Ariusian wine, which was considered the best of all the Greek vintages.

99. *Argitis*—either from ἀργός, "white," on account of the colour of the wine, or from the town Argos. There were two kinds, *Argitis major*, and *minor*. *Que* connects this to *sunt et* Aminaeae, &c.

100. *Fluere tantum*, "yield so much liquid." *Durare*—see Note 97 on *firmissima*.

102. *Rhodia (vitis).*—The vine of Rhodes, a famous island off the coast of Caria. This yielded a highly prized wine, as is seen by the circumstance that it was used at the second course, when libations were offered to the gods, and when none but the best wines were employed. On *transierim* (and *certaverit*, above), consult Zumpt., Lat. Gr., § 527. *Bumaste* (βυμαστός, from βοῦς and μαστός)—"cow's udder"—because the clusters swelled like the udder of a cow in size. *Bou* is used as a Greek prefix, to mean *very great*, as βουλιμία, ravenous hunger, *bulimy*. Bumaste may thus mean "big as a breast."

104. *Sed neque est numerus*, i.e., but one cannot enumerate how many kinds of wines there are; nor is it of any consequence (*refert*) to embrace them in (a particular) number

105. *Libyci aequoris*—*not* the "Libyan sea," but the Libyan plains, i.e., desert.

108. *Ionii fluctus.*—The term "Ionian" is employed by Polybius and those who followed him, to signify the sea S. of the Adriatic gulf, and along the coast of Italy as far as the *Mare Siculum*. But Herodotus, Thucydides, and others of the earlier writers, use the term to denote the Adriatic sea as well. Pliny, again, at a later date, uses the name *Ionium Mare* in a very wide sense, including the lower part of the Adriatic, the Mare Siculum, and Mare Creticum. Such seems to have been the idea of it in his day; and this the Latin poets generally adopt. The derivations which have been given for the name, such as *Io*, the daughter of Inachus, who swam across it, and *Iones*, the Ionians, are *mere conjecture*.

109. Different trees are suited to different soils; thus willows and alders thrive by the banks of rivers and in slimy marshes.

112. *Litora myrtetis laetissima*, a more elegant expression than *myrti solent esse laetissimae in litoribus*. Observe the termination *etum* in *myrtetum*, as before, *fruticetum*, *salic(e)tum*, &c., meaning "*place of myrtles*," and thus *grove*.

113. Bacchus, i.e., *vitis*—see Note, Geo. i. 295. On *taxi*, see Ecl. ix. 30.

114. *Adspice.* "Behold the world brought under subjection to the husbandmen dwelling in its remotest regions," i.e., The remotest part of the world subject to the husbandman.

115. On *Eoas domos Arabum*, cf. Hor. Ep. i. 6, 6; and Od. ii. 12, 24. *Pictos Gelonos*, "The tatooed Geloni," who lived beyond the Borysthenes (Dnieper), in the district now called *Ukraine*. Claudian, referring to this practice of tatooing, says (Rufin. i. 313)—*Membraque qui ferro gaudet pinxisse Gelonus*.

116. *Patriae.*—"Their several native countries are allotted to trees." India is often used in a wide sense by the poets, as here it seems to include Ethiopia, to which the ebony tree more properly belonged. There was great confusion in the minds of the ancients with regard to the geography

of the East. *Ebenus* (fem.), *ebenum* (neut.), both forms being found. On the Sabaeans, see Geo. i. 57.

119. *Balsama* — "the balsam exuding from the fragrant wood." This gum (Balm of Gilead) was confined to Arabia and Judaea, to which latter country it was brought, according to Josephus, by the Queen of Sheba. Ancient writers vary as to its original locality and subsequent spread.

Acanthi.—In Ecl. iii. 45 and elsewhere, we had the *plant* acanthus mentioned, but this is a *tree*, generally supposed to be the *acacia* (*Mimosa Nilotica*), which is the Shittim of the Bible: from it *gum arabic* is procured. *Baccas*, "the pods," rather than the "gum globules," as some interpret.

120. *Nemora canentia lanâ.* This is the cotton (Arabic *Koln*) tree, *Gossypium arboreum* of Linnaeus. The Greeks called it βύσσος, and the cloth σινδών. It is now grown in Sicily, Greece, Malta, &c., but our principal supplies come from India and the United States.

121. Observe the change of construction from the accus., *nemora*, after *referam*, to the subjunctive with *ut*, and see Æn. ii. 5.

Vellera, &c.—"and now the Seres [a nation supposed to be the Chinese, or at least to include them] comb the downy fleeces from the leaves." This was the ancient notion for a long time. Pausanias, however, seems to have known the true nature and habits of the silk worm. The story of the two Persian monks conveying some eggs of the silk worm from China to Europe in their hollow walking sticks is well known. This was about the middle of the sixth century, while Justinian was reigning at Constantinople. See Keightley's Georgics, p. 368 sqq.

124. *India* — "nearer the ocean," i.e., India proper, or Hindostan. It is called a *sinus*, "fold," "bay," "nook," a "corner," a term applied to it on account of the indentations of the sea.

With regard to the height of the trees, Pliny says, "*arbores quidem tantae proceritatis traduntur, ut sagittis superari nequeant.*" On the aoristic perf. *potuere*, see Geo. i. 49.

125. *Non tarda* — "by no means inexpert," is used by the figure *litotes*, for *strenua, fortis, peritus.*

127. *Felicis mali*, i.e., the lemon, which is bitter (*tristes succos*), and the taste of which, on account of its acidity and pungency, remains long in the mouth (*tardum saporem*). Some make *mali felicis* the orange. The repetition of the adj. *tardus* in this verse made some critics suspect the genuineness of the preceding. But such a repetition is not objectionable, as Wagner shows, if both words have not the same ending, and do not occupy the same position in the lines.

Praesentius—"more efficacious"—"more immediately relieving." This property of the lemon accounts for the epithet *felix.* Lemon juice is an effectual remedy for certain complaints, and is pretty extensively used by medical men of our own day.

128. *Infecere*, scil., *veneno.* *Saevae* — "cruel," "heartless."

129. This verse is found only *in the margin* of the best Virgilian MS., and is supposed to have been transferred by some scribe from Geo. iii. 283, where it occurs with entire propriety. Here, however, it interrupts the connexion between *praesentius ullum* and *auxilium venit*, and besides, in the case of a stepmother making away with a child to leave room for her own in the inheritance, there was no need for incantation (*non innoxia verba*); the plain poison was quite sufficient. Brunck. But the reader of Virgil need take no offence at a repeated verse. Observe the short penult of *miscuĕrunt*, and see Ecl. iv. 61. So *stetĕrunt, tulĕrunt, fuĕrunt*, &c. &c.

131. *Faciem* depends on *simillima*, on the principle laid down in Note, Ecl. i. 55, which see. So Æn. i. 589, *os humerosque deo similis.*

133. *Erat*—Observe this imperf indic. in the primary clause after an imperf. subj. in the conditional clause, and consult Zumpt. Lat. Gr. § 519. "And it *was* (in all other respects) a *bay*; did it not emit a far different scent?" Instead of *labentia* we should expect *labuntur*; but the poets sometimes, in description, use participles or adjs. for finite verbs—a device which is occasionally adopted in our own language with great effect. See Geo. iii. 505; Æn. vii. 782.

134. *Ad prima*—"To the first degree," (but we say "to the last degree"), i.e., "in the first degree," *in primis.*

135. *Olentia* applies both to *animas* and *ora.* "With this (apple) the Medes (i.e., the Parthians, as they were more recently called) sweeten (i.e., *curant*, "heal," or "improve") their breath and fetid mouths, and apply it as a remedy to their asthmatic old men." *Medicantur*—this verb governs sometimes the dative, as here, and sometimes the accusative, as in Æn. vii. 756. See Ruddiman ii. p. 145.

136. The poet now launches forth in praise of Italy, in one of the most beautiful episodes to be found in any Latin writer.

Silvae is the gen. depending on *ditissima* —there should therefore be no comma after it.

137. *Pulcher Ganges, atque Hermus*—that is, the fair basin of country drained by the Ganges, and that of the Hermus. This latter was a river of Lydia, receiving the Pactolus, both of which were "turbid" with the gold dust that came down them in great

quantities. *Atque* is said to be equal to *neque;* but is not the meaning rather, "though you *put together* the beauty of the plain of the Ganges, and the riches of that of the Hermus, yet you cannot find an equal for Italy?"

138. *Bactra* was the capital of Bactria or Bactriana, which lies east of the Caspian, and is watered by the Oxus. *Indi* must refer to parts of Asia west of India proper, which has been already represented by the Ganges. See 116.

139. *Panchaia*—Arabia; or rather the fabulous island of Euemerus, off the east coast of Arabia, which produced myrrh, frankincense, &c.

140. These lines refer to the story of Jason ploughing the field with the fire-breathing horses of Æetes, and sowing in it dragons' teeth, whence warriors in armour sprung up. The idea conveyed is—Italy is not inferior to Colchis in fertility, and she is, at the same time, free from those monsters which afflicted that country.

141. *Satis dentibus*—"for sowing the teeth." This is a remarkably good example of *inverse syntax;* the adj. *satis*, though dependent *in syntax* on *dentibus*, and, therefore, *inferior* to it, being yet *more important* in the *meaning*. If a comma be put after *invertere*, *satis dentibus* will be the so-called abl. absolute.

143. *Bacchi Massicus* humor—"the Massic produce (juice) of the grape." Mount Massicus *(Monte Massico*, or *Dragone)* was in Campania, near Sinuessa, and was famed for its wine.

144. *Implevere*—Aoristic perf., "are wont to fill." See Geo. I. 49. The last syll. of *oleae* is not elided, but remains long by the arsis. See Ecl. ii. 52.

145. *Bellator equus*—"the warrior horse." Substs. in *tor* and *trix* are very frequently used for adjs., especially by the poets. *Campo*, the dative for *in* or *ad campum*, "to the field of battle." *Arduus*, "with head erect." *Infert se*, "carries himself," i.e., rushes, advances.

146. Clitumnus *(hodie, Clitumno)*, a river of Umbria, flowing into the Tiber. Its waters were supposed to have a powerfully purifying effect, so that the flocks became *albi*. The country all round its banks was, and still is, crowded with cattle.

Maxima victima, taurus—White bulls, from this locality, were selected to be sacrificed at the celebration of triumphs; and as the victims were led foremost, sometimes, though rarely in the second place, they are represented by the poet as heading (*duxere*) the procession. *Templa deûm*, i.e., the Capitol. For the description of a triumph, see Roman Antiquities, Ramsay or Adam (Boyd).

149. *Ver assiduum*—This is, of course, not to be taken in its literal acceptation, but means simply that the climate of Italy is so mild, that vegetation may go on at all seasons. And so, indeed, we learned in Bk. I. that it does, and that many crops are sown in autumn for the purpose of making progress even through the winter. *Alienis mensibus*, "in months not its own," i.e., in months which, in other countries, are not allotted to summer, but belong to spring or autumn. The cattle and the trees are fruitful twice in the year.

151. *At*—"but," "aye, moreover, the ravenous tigresses are wanting, and the savage brood of lions."

152. *Aconita*—"wolfsbane," a deadly poison. Virgil does not mean to assert that no poisonous herbs exist in Italy, but simply that, *compared with Colchis*, there may be said to be none. They are so few, that the wretched poor who go out to the fields to gather esculent herbs, run no risk of mistaking the poisonous for the safe ones.

153. The words *immensos* and *tanto* show that the poet does not deny that venomous reptiles do exist; but he merely alleges that they are comparatively small and harmless. The serpent's coil is not so immense, nor his trail so fearful, *as* in *other lands*.

155. *Tot urbes egregias*—"so many noble cities." Italy was quite remarkable for the number of her towns; Ælian counts up 1197. *Operum laborem*—"magnificent, or stupendous buildings." See Æn. i. 455.

156. *Congesta manu*, &c.—"Piled up (built) by manual labour on precipitous rocks."

158. *Subterlabentia*—"flowing close by." *Mare, quod alluit supra*, i.e., the *mare superum*, or Adriatic; *quod infra* means the *mare inferum*, or Tyrrhenian sea.

159. *Lari*—Lake Larius (Lago di Como), in the Milanese territory. It is not, however, the largest, for Verbanus (*Lago Maggiore*) exceeds it. Some feeling this objection, put a comma after Lari, and write Maxime with a capital, making it mean Lake Maggiore. But this is taking too much liberty both with Virgil and his poetry. We are entitled to seek accuracy from a writer, even a poet, but we cannot prescribe to him what places he is to insert in his geographical list.

160. *Benace*—Benacus *(Lago di Garda)* was in the territory of Verona, and was of very large area, hence it was much exposed to storms, and when under the influence of wind rose in billows with a roar like that of the sea (*marino fremitu, et marinis fluctibus*). See Ecl. vii. 13. The Mincius flowed through it.

161. *Portum*—The Portus Julius is meant, which by the advice of Vipsanius Agrippa, and during his consulship in U.C. 717, Octavi-

anus formed, as a safe place where his fleet, which had been defeated by Sextus Pompey, might be repaired. A communication was made between the Lucrine lake and Avernus, and the two were thus thrown into one; the mound which separated the Lucrine from the sea was strengthened, so as to form a strong breakwater *(claustra)*, a passage being of course left for the admission of vessels. The harbour thus made was called *Julius*, in honour of Cæsar and the Julian family.

162. *Indignatum*—"expressing, or giving vent to its indignation by loud roarings."

163. *Longe* may be joined either with *sonat* or *refuso*. *Ponto refuso*—This phrase is usually understood to mean "the sea being driven back," i.e., from the breakwater, which, when formerly a mere mound, it used to flow over. Wagner, urging the same view of *re* as that previously given, (29 above), viz., that it indicates change of place generally, interprets, "which being diverted *from its course*, flows into the Lucrine, and thus forms a bay and harbour." As there was an opening for ships at each end of the outermost *mole* or pier, two currents would set in from the sea to the Lucrine, and so again from the Lucrine to Avernus, causing great disturbance of the waters, and consequently much noise. Translate, "When the Julian harbour resounds afar, as the waters of the deep pour in, and the Tyrrhenian tide is let into the pools of Avernus."

165. The mineral wealth of Italy now forms the subject of praise. Wagner thinks that *fluxit* is put in the perf. tense, because a decree of the Senate *had forbidden* the working of mines; and, thus, though the country once yielded a plentiful supply (*plurima fluxit*), it did so no longer.

167. The nations of Italy are now brought under review, on which see Niebuhr's Rom. Hist., and Donaldson's Varronianus. The Marsi, a warlike and hardy race, dwelt N.E. of Latium. "The Sabellian youth," i.e., the Samnites—though the name applies in strictness to all the descendants of the old Sabine stock.

168. *Ligurem parvo assuetum*—The Ligures lived along what is now called the Gulf of Genoa, and cultivated a poor and stony soil which afforded none of the luxuries of life, but on the contrary required hard labour to make it produce the bare necessaries of existence. *Volscos verutos*—the Volsci, who use the spear called *veru* (see Æn. vii. 665), which was three and a-half feet long, with a point of five inches in length.

169. *Decios*, i.e., the three Decii, father, son, and grandson, who devoted themselves for their country. *Marios*—either the great Marius and his son; or else Marios and Camillos are generic terms, as plur. nouns often are, meaning "men of the *kind* of Marius and Camillus." On all these characters let the student consult, carefully, his Roman History.

170. *Duros bello*, i.e., "hardened," "inured to war," *bello* being the dat. *Maxime Caesar*, &c. This "flourish of trumpets" refers to the journey of Octavianus through Egypt and Syria into Asia, where he spent the winter near the Euphrates, and arranged the affairs of Asia. This was almost immediately after the battle of Actium.

172. *Arcibus*—citadels generally, and Rome in particular. *Imbellem*—rendered harmless and submissive, defeat having broken their spirits.

173. On *Saturnia tellus*, see Ecl. iv. 6.

174. *Tibi*, "In thy honour." *Res laudis*, &c., i.e., agriculture which was by our ancestors held in honour (*laudis*) and practised *(artis)*.

176. *Carmen Ascraeum*—Hesiod, who was born in Ascra, a town of Boeotia, wrote the "Works and Days," an agricultural poem. Hence Virgil calls his Georgics "an Ascraean poem."

177. *Nunc locus*—Now is the proper occasion for explaining the different kinds of soil—what is the peculiar excellence of each—what is the colour by which each can be known—and what are the productions which each will yield most abundantly.

Robora—the peculiar power, or excellence. *Quis color*—what judgment may be formed of the character of a soil from its colour.

179. *Difficiles*—"stubborn," "*hard* to get anything out of." *Maligni*—"niggardly," "ungenerous," i.e., for corn crops. Such hills where there is a light clay soil, or a gravelly mould, are well suited for olives. Palladia—sacred to Minerva.

182. This soil may be known by the *oleaster* (wild olive) springing up abundantly. *Baccis*, scil. *oleastri*.

184. A rich soil, on the other hand, is suited for vines. *Uligine*, that natural moisture which belongs to the earth.

185. *Quique* does not represent a second kind, but this and the following *quique*, in 188, form an apposition to 184.

186. *Cava convalle*—"from the hollow valley." The term includes not only the lowest part of the valley, but also the sides of the hills which form the basin.

188. *Felicem*—"fertilizing." *Editus*—"exposed to;" "lying to," as we say. *Filix* is the "fern," whose roots are tangly, and intertwined with one another, as well as firmly fixed in the earth.

192. *Pateris et auro*, i.e., *aureis pateris*, by the figure called Hendiadys; see Ecl. ii. 8, and Æn. i. 2, Notes.

Laticis—qualem—"of wine such as we

offer in libation," i.e., of the best wines Chian and Falernian were more especially used for this purpose.

193. *Pinguis Tyrrhenus* — "the fat, or bloated Tuscan." This is a joke on the personal appearance of the Etrurian *Tibicines*, who were admitted (see Livy ix. 30, 5) to the sacrificial feasts, and fattened on the rich fare. Hence "to live like a piper," became a proverb applied to those fed at their neighbour's expense. So Catullus, 39, 11. says, *Aut pastus Umber, aut obesus Etruscus.* Some refer *pinguis* to the *cheeks* only of the *tibicen*, which were blown out by his exertions in playing his instrument, but this seems a very strange limitation of *pinguis;* and besides, the other interpretation is supported by many references in Latin writers to the Etrurian peculiarity already stated. For woodcuts of the *tibia*, see Æn. v. 871; ix. 618: consult also Ecl. viii. 21. *Ebur*, i.e., *tibia eburnea.* So in Geo. i. 480, we have *ebur* and *aera* for *signa ex ebore et aere facta.*

194. *Pandis lancibus* — "on bending dishes," referring rather to the hollow shape (Martial calls them *cavae*) than to actual bending beneath the weight; yet it is possible that the phrase is a figurative one, to express such an idea, like our "groaning tables."

The *lanx* was a large circular dish, of silver or other metal, employed especially at splendid banquets. The woodcut represents one such with a boar brought in upon it entire, as described by Horace, Sat. ii. 4, 41.

Reddimus—"pay," as a debt due to the gods. On *exta*, see Geo. i. 484. *Fumantia* may refer either to the natural heat of the *exta*, as taken fresh from the body of the victim, or to the heat acquired in cooking. Æn. xii. 215, *viscera vivis eripiunt, cumulantque oneratis lancibus aras*, would seem to confirm the former interpretation.

195. On the syntax of *studium tueri*, see Note, Geo. i. 305. *Tueri*, "to assume the care of," i.e., to rear, or "keep."

196. *Capellas urentes culta*—The saliva of goats was said to be hurtful to trees; and besides, they "nipped them in the bud," and blasted their growth by their bites. On *urere*, see Geo. i. 77.

197. *Saltus et longinqua*—"the glades and far distant (remote, retired) pasture fields of the fruitful Tarentum." Tarentum (Taranto) at the head of the bay of the same name, in Calabria, was famed for the beauty of the neighbourhood and the fertility of the soil. Cf. Geo. iv. 126.

198. *Mantua amisit*—On this subject, see Ecl. i., Introduction and Notes; cf. also Ecl. ix. 27 sq.

199. *Herboso flumine*, i.e., the Mincius (*Mincio*), which rises in the Alps, flows through Lake Benacus (*Lago di Garda*), and, passing the Mantuan territory, empties itself into the Padus (*Po*). See Ecl. vii. 13, and i. 49.

200. *Dĕerunt* to be pronounced as two syllables by synizesis. See Ecl. vii. 7; and consult Metrical Index.

202. *Ros reponet noxte*—This is, perhaps, somewhat of a poetic exaggeration. Yet Varro tells us, that "Cæsar Vopiscus affirmed that at Rosea (near Lake Velinus), a vine pole being stuck in the ground would be lost in the grass the next day." Martyn. Pliny, in Lib. 17, chap. 4, makes a similar statement.

203. For corn crops, the best land is, generally speaking, that which is black, *fat*, and friable (*loose, crumbling*), or mouldering —for this *mouldering* we endeavour to effect by ploughing, i.e, one of the objects of our ploughing land is to render it crumbly and free from clods. *Pinguis* expresses that *oily, loamy* appearance, which every one who has seen rich land ploughed (*presso aratro*) must have observed. Virgil guards himself by *fere*, "for the most part," "generally speaking," against the objections of some agricultural writers, who said that a black colour did not necessarily betoken rich soil.

206. No field (*aequore*), he says, will load more waggons by its produce. On *plaustra*, see Geo. i. 163, with cut.

Juvencis is the dat. plur. by a Greek construction, and the phrase is equal to *devehi a juvencis.* The oxen are called *tardis;* (1), because they themselves are naturally slow in their movements; (2), because it is implied that the loads are heavy with the rich headed grain; and (3), because the *plaustrum* was a heavy lumbering vehicle, the wheels being usually all of one piece of wood, and the axle turning round along with them, as is the case in the old Highland and Irish car.

207. New land, never before cultivated, is recommended for corn crops, as having a natural richness and freshness. *Iratus* has reference, we think, to the process of "clearing" or "stubbing," as one calculated to *try the patience* of the husbandman by reason of its difficulties and tediousness, and the annoyances which roots afford to one who is engaged in lifting them. This is a more natural idea, we think, than that which is given by Martyn and others, viz., that the anger arises from seeing that land overgrown with weeds, which otherwise might have been bearing rich crops of corn. If trees and bushes were growing up year

after year in spite of the farmer's exertions to keep them down, we might coincide with this idea, but as they were the *antiquae domus avium* there would be no ground for such wrathful feelings.

Observe the verbs *devexit, et evertit, (et) eruit*, for *devexit, evertens, eruens*. So Ecl. vi. 20, *addit—supervenit*, for *addit. superveniens*. *Aut unde*—the connexion is *ullo ex sequore, aut (ex illo) unde*.

211. *Rudis*, i.e., now for the first time broken up. Observe the force of the perf. tense, *enituit*, expressing suddenness of change, "has (even already) assumed a glossy hue," a token of its richness. Voss prefers the interpretation, "assumes a neat, becoming appearance," as opposed to the rough and unsightly aspect of untilled land; and certainly *arva nitent* is a common expression to suggest this idea. But those who have ever watched the operation of ploughing new land for the first time, or of breaking up "lea" land after some years' idleness, will at once coincide with the view first given. The quickness of action indicated by *illae petiere altum, at enituit* is brought so vividly before us, and the whole scene is so natural that it *pictures, to our mind*, the ploughman in the very act of turning up the furrows and giving that *glistening* appearance to the field, while the birds yet hover over him, uncertain where to fly to, now that they have been deprived of their former resting place. The term *impulso* is *nearly decisive* of the point, as indicating the *recent* and even *present* character of the process.

212. *Glarea*—"gravel." A *hungry*, dry, sapless, gravelly soil is rendered still more objectionable by the addition of *clivosi ruris*, "a sloping hill side," "field;" for thus all moisture would be easily drained off.

213. *Casias*—"The low growing Casia," a kind of lavender, according to some, or as Martyn thinks (see his learned discussion), our *mountain widow-wail*.

Rorem, scil. *marinum*, the rosemary, "sea-dew" or foam, literally; "so called, because it was used in sprinkling, and grew in places near the sea coast"—Martyn. It is sometimes written *rosmarinus, rosmarinum, ros marinus, ros maris*, and occasionally even *ros* simply.

214. *Tophus scaber*—"the rough rotten stone;" or that porous stone called *tufa*, which is found near calcareous springs. "The rough *tufa* and the chalky (potter's) clay, hollowed out by the black chelydri, declare that no other soil supplies, to an equal extent, food agreeable to serpents, and affords them (in such abundance) winding retreats (dens)." Observe the personification. The meaning is — such ground is good for the food and for the abodes of serpents, but is of no utility in producing crops. *Chelydris* is not the *sea-tortoise*, as the name (χέλυς ὕδωρ) would at first sight seem to indicate, but a venomous and noisome serpent (with a hard skin like a tortoise), which is amphibious in nature.

217. *Exhalat, &c.*—Houldsworth, in his "Observations" on Virgil, states that the "Campania Felix generally has a thin mist hanging over it some part of the day, which preserves it from being dry, though continually cultivated. And though there is scarce any running water over so large a tract, yet its own natural moisture (and that without dampness) still maintains it rich and fertile. This thin mist, flying like smoke from the foot of Mt. Vesuvius and the Surrentine hills over the Campania, is so frequent, that it has often put me in mind of this description." The poet seems to have taken this district as the type of a rich and fertile soil.

218. *Ex se*—On the use of *ex* before consonants, see our Epitome of Wagn., Quaest., Virg. ii., "That land which exhales the thin mist and unsubstantial (flying) vapours, and imbibes moisture, and of its own accord (or, by its own power) sends it forth from itself at pleasure (*cum vult*), and which clothes itself in its own ever verdant grass, and which injures not the steel either with scurf or with salt rust, *that land* will entwine," &c.

220. *Salsa*, i.e., *quae ex salsedine nascitur*.

222. *Ferax*, and similar adjs., may be followed by the dative. The inferior MSS. give *oleae* for *oleo*. *Facilem pecori*, &c., "easy," i.e., affording a ready and plentiful subsistence for cattle; "suitable." *Patientem vomeris*, i.e., "suited for agriculture."

224. Capua, the chief town of Campania. *Vesevo* is here used adjectively, agreeing with *jugo*—it is the same name as Vesuvius, but a poetic form.

225. *Ora*—Aulus Gellius relates the following anecdote of this passage:—"The first reading for *ora* was Nola; but the people of this city having refused to allow the poet to turn a stream of water into his grounds, from a contiguous farm, he, to punish them for their ill-nature, blotted out the name of their city from his poem, to deny it and them immortality." Clanius was a river of Campania, which frequently overflowed its banks, and did much mischief to the territory of Acerrae and the neighbouring country. Hence it is said to be "not kind" to Acerrae. *Vacuis*, "thinly peopled," and, therefore, quiet and retired as a residence. It was devastated by Hannibal, but rebuilt by Augustus.

226. Of the ways by which different kinds of soil may be known—whether they be *loose* or porous (*rara*), or *close* (*densa*), or

salt (*salsa*), or fat (*pinguis*), or moist (*humida*), or heavy (*gravis*), or light (*levis*), or black (*nigra*), or cold (*frigida*).

227. The order is, *Si requiras* (wish to know) *rara sit, an densa supra morem* (extraordinary), *ante locum capies*, lines 28 and 29 being parenthetic. *Ante capies locum*, "You will select a place beforehand, and order a pit to be sunk (*demitti*) deep where the soil is unbroken, and you will restore to its place again all the clay, and with your feet will tread the mould till it be level on the top."

233. *Si deerunt* (two syllables, by synezesis), scil. *arenae*, i.e., if the earth thrown out while digging the pit is not sufficient to fill it up again. "If the mould shall prove deficient, the soil will be loose (porous), and better suited for (feeding) cattle, and for (rearing) the bounteous vine."

235. *Sin, &c.* But if the mould refuses to be compressed within the space it formerly occupied, this will be a sign that the soil is *close*, or dense; and you may accordingly expect to be delayed and annoyed in your tillage by stubborn (*cunctantes*) clods, and stiff (coarse) ridges. In other words, the soil will prove to be a stiff clay, not easily pulverised, and presenting ridges which shall be "*hask*" and rugged. *Uber* means properly the udder of an animal, but is transferred to land, and means (1) a rich *land*, or (2) great richness of a particular piece of land, or (3) simply *land, soil*, as here.

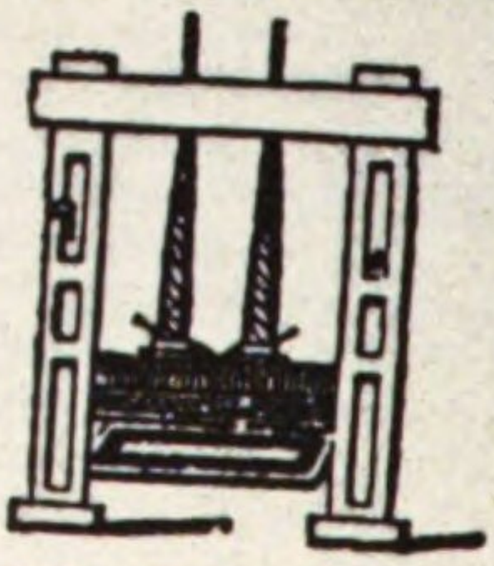
237. *Proscinde*—on the *proscissio*, or "first ploughing," see Geo. I. 97. *Validis juvencis*, "with sturdy oxen;" see Geo. I. 65. *Juvencis*, which properly means "young bullocks," is here put for *tauris*; see Ecl. iii. 29.

238. *Salsa*—Salt land, which is also called "bitter," or as our farmers say, "*sour*," is unproductive (*infelix*) of corn crops; for it is not rendered mild by ploughing, i.e., by being ploughed—but, on the contrary, the best vines and fruit trees degenerate when planted in it.

241. *Specimen tale*, "the following indication," or "proof," "token." *Qualos*, "baskets," or "strainers." They were made of wicker work, and were used for various purposes, viz., for holding wool, for strainers at the vintage, for fowl coops, &c. They were of a conical shape. *Spisso*, "thickly," (i.e., "closely) woven." Wagner would join the word *qualos* to *cola* by *hendiadys*, meaning "the wicker strainers," equal to *viminea cola*; for the *colum* (or *colander*) was also a strainer, made of basket-work, bull-rushes, osiers, Spanish broom, or other material, and was put under the spout of the wine press, so that the newly pressed juice might percolate through it, and be freed from foreign particles of any kind.

242. *Prelorum*—An idea of the wine-press will be got from the two examples in the woodcut; the former a rude attempt, the

latter more finished, and approaching more to those of modern days. For a full description, see Smith's Dicty. of Antiq., or Rich's Companion.



Deripe fumosis tectis—"take down from the smoky roof," where they were hung after the vintage was over, to preserve them from the effects of damp or worms.

244. *Huc calcentur*—another example of the *constructio Praegnans*, explained in our Note on Geo. I. 375; and Æn. ii. 18. Similar phrases are *esse in potestatem—in custodiam habere, &c.* See Ecl. ii. 45.

245. *Ad plenum*—"to the full," i.e., *to the brim*; or simply "abundantly," in sufficient quantity."

Eluctabitur, i.e., *per angustias atque obstacula aegre evadet.*

247. *Sapor*, "the taste" of the strained water being "unmistakable," *palpable*, (*manifestus*) will prove (be) *your sign*. Some put a comma after *faciet*, joining *manifestus* to *amaror*. Translate thus—"The bitterness will, by the sensation it produces (*sensu*), twist (distort—*render wry*) the tasters' faces, expressive of their pain" (*tristia*). This adj. (*tristia*) might be expected to be joined to *sensu* rather than to *ora*, but we have translated the sentence so as to make the author's phrase significant in its present form.

250. Rich land is known by the manner in which it "*stands*" to be handled. Although worked with the hands (*juctata*) it does not become crumbly and dry, but, like pitch, it adheres to the fingers *in handling*; this phrase (*in handling*, for *while being handled*) is exactly similar to the use of the active gerund *habendo*, in a *passive sense*.

252. The moist soil (*humida*) betrays itself by the excessive luxuriance of its grass, and by its not requiring manure—*ipsa laetior justo*, "it of itself (without manure or irrigation) is richer than is proper" (profitable), and produces too rich crops. *Mihi* implies anxiety and concern. Cf. Ecl. viii. 6.

253. *Primis aristis.* "In the first appearance of the blade" of corn.

254. *Tacitam*, "silently," "unostentatiously," i.e., without needing any external token, such as the *crops produced* by it, or the plants which naturally grow on it.

255. *Praediscere*, "to learn before cultivation." *Cui* for *cuique*, "to each."

256. *Sceleratum*, "the pernicious cold (land)." Our participle, "*cursed*," is used in a similar sense. The spruce fir (*piceae*) and the yews are tokens of such soil. On the noxious effects of the yew to men, as well as to cattle, see Ecl. ix. 30. Cattle often die from eating the shoots of the yew.

258. *Hederae*—the common ivy. The epithet *nigrae* applies to the berries. *Pandunt vestigia*—"exhibit traces of it."

259. The special precepts for the cultivation of the vine are now given. And first, Let all care be taken to prepare the land thoroughly, by ploughing, trenching, exposure to the sun, winds, and frost, and by other means necessary to render the mould fine and genial. The phrase *multo ante* is to be connected with *quam infodias* of 262: the *ante* of 261 *reminds* us of the connection.

260. *Excoquere* — "thoroughly to prepare," as explained above. *Concidere*, &c., "To intersect the broad hill (sides) with trenches." Martyn suggested *magnis*; but it is evident that the idea is not that of *huge ditches*, for why should such be made on a hill side? but of incessant and unsparing labour: Spare no toil, but trench the hills, how big soever they be.

262. *Putri*—The land is to be exposed to the north wind, for it, and the frost together, render the soil loose and crumbling (*putri—id curant*), and the best fields (for the vine) are those of such a friable and crumbling mould (*putri solo*). The words *putri solo* are the *ablative of quality*.

264. *Fossor*, &c. "The sturdy digger, loosening and turning up the fields," literally, "the acres." For the measurement of the Roman *jugerum*, (which extended 240 feet by 120,) see Antiquities. In *labefacto* we have an instance of the proleptic use of the adj., explained in our Note on Geo. i. 44; Ecl. i. 60; and Æn. ii. 736. The term *robustus* perhaps hints at the necessity for *deep digging*.

266. Very skilled and attentive husbandmen strive to select similar plots of ground for the nursery and the vineyard. *Si quos*—"whatsoever men no vigilance (precaution) escapes, (*hi*) they seek out," &c. *Si quos* is the indefinite, followed by the demonstrative (*hi*), which is often suppressed, as here.

Ubi prima paretur seges, et quo, i.e., diligent cultivators seek for similarity of soil, in that place in which a young growth is to be prepared for the vine trees, and in that in which the young plants are to be taken and set at a proper distance—set sparsely, (*digesta feratur*—Another instance of prolepsis, see above, 264). Some recent commentators have raised a very unnecessary ado about this passage, and the syntax of *et quo*, forgetting that the word *similem* of itself suggests *two* or more *places*.

268. The object of the above precaution is that the young vines may not all at once (*subito*) feel the want of their native soil, which they would do if a complete change of ground were made.

270. Another precaution is to mark the point of the compass on the young tree before transplanting, so that it may be set in the vineyard in exactly the same position, with regard to north, south, east, and west, as that in which it stood in the nursery.

271. *Axi*, i.e., to the north pole, which, as being the only part of the axis visible to us, is called *axis*, κατ' ἐξοχήν.

272. *In teneris* (*rebus*)—"in things of tender age, so powerful is habit."

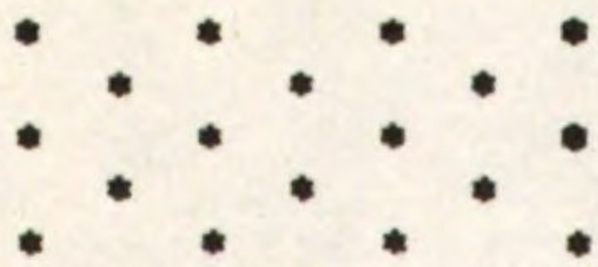
273. *Collibus an plano*—The poet is not about to give directions for choosing hilly ground or level, but he merely desires the husbandman to make this his first question, regard being had to the nature of the climate, the character of the soil, the different kinds of vines, and so forth; and having decided this matter for himself, he is to plant his vines close, should the ground be rich, but widely apart, if it be light and hilly.

275. *In denso* has been interpreted in four ways: 1st, The vine is not less productive in a *thickly planted rich soil*; 2d, The vine is not less productive *in a dense soil* (above 229); 3d, The vine is not less productive [*in pinguibus agris*] when planted closely. This is the idea of Wund., Wagner, and Forb., and is, in our opinion, most worthy of approval. Wagner remarks that it would have been sufficient for the poet to have said *in denso* "closely"—but since the *closeness of planting* necessarily presupposes a richness of soil, and fertility, he expresses *ubere* fully; 4th, The vine is not inferior (*segnior*) in fertility or productiveness (*ubere*), when planted closely (*in denso*).

276. *Sin* scil. *metabere*, "But should you measure off (for your vineyard) ground gently ascending in (or with) hills and sloping ridges, give abundant room (*indulge*)

to your rows," i.e., between each two rows of trees.

277. *Nec secius*—The discussions on this vexed passage are so voluminous that we cannot transfer them to these pages; but the student may with profit consult Wagner, Forb., and other commentators referred to by them. We shall content ourselves with explaining the reading and punctuation which are adopted in the text attached to these notes. The meaning is, If you plant your vines in a rich soil, you may set them closely without very rigorous attention to orderly arrangement, and equidistant rows; but if you choose hills for your trees (i.e., vines) be careful to give abundance of room between the rows; and be not less careful [than you are in *giving* abundance of *room*] to plant your vines with scrupulous accuracy *(in unguem)* as to interval, so that each passage (between the rows) may be at right angles (perpendicular) to the path which crosses it: that is, plant with such rigorous exactness that there shall be an equal distance between each pair of contiguous trees, whether you measure the straight (longitudinal) paths, or those that cross at right angles, or those that run diagonally. Our meaning will be best understood by the figure of the *quincunx*, which was so arranged that no matter in what position a spectator stood, he saw along between the rows in (at least two) different directions without obstruction.



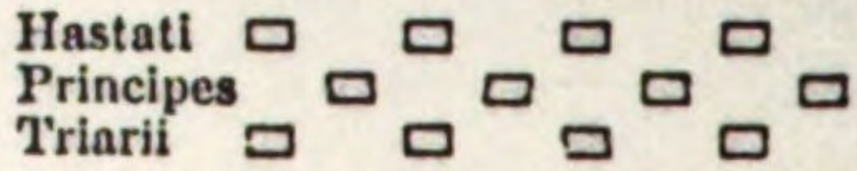
Quadret has no reference therefore to a *square figure*, as Martyn and others suppose, but simply to harmony or symmetry of arrangement of the *two* main paths, the *via* and *limes*. We use the verb *square* in a similar loose sense.

In unguem, "to the nail" (like Horace's *homo factus ad unguem*), i.e., rigorously exact. It is a phrase taken from the custom of statuaries, who rubbed the nail over their work in trying the polish of the marble and the perfection of the joints.

For *secius*, Wagner writes *setius*, on the authority of some MSS., and because the long *e* of the first syllable of *sēcius* shows that it is not the comparative of *sēcus*. *Via* is the main road or division running from north to south, (see article, *Agrimensores*, in Smith's Dict. of Antiq.), and *limes*, the narrower path that crossed it *at right angles*. On *Limitatio* and *Agrimensores* consult Appendices to Niebuhr's Rom. Hist., vol. ii.

279. *Ut explicuit, &c.* In the punctuation adopted in the text, we have a full stop after *quadret*, so that an entirely new sentence begins with *ut*, the *protasis* extending from *ut* to *in armis*, and the *apodosis* commencing at *omnia*, line 284. Some, however, have only a comma after *quadret*, and connect *ut* with *non secius*, or with *positis in unguem*; but these modes are open to strong objections, which, however, we have not space to urge.

To make this matter of the *quincuncial* arrangement of trees more intelligible to the veteran soldiers (now turned farmers), for whom he was writing, the poet compares it to the mode of drawing up an army by *maniples*, which was done in the following form, each parallelogram representing a maniple. The legion is called *longa* by *prolepsis*, for it is only after the *cohorts* have been divided into maniples, and these maniples have been extended, as in the figure, that the legion becomes *longa*. See Ramsay's or Adam's Rom. Antiq.



281. We are not to understand every part of this description as necessary to the illustration of the quincuncial arrangement, for the poet, as poets usually do in such cases, adds certain objects and pictures which lend grandeur and magnificence to the scene. For an example of such embellishment see the description of Satan's shield in Milton, P. L. Bk. i., beginning at, "The superior fiend was moving towards the shore," &c., &c. Translate, "as when oftentimes (or as often happens, when) in a great war a long legion has deployed its cohorts, and the host has taken up its position [or, the host has halted] on the open plain, and the array of battle has been duly marshalled, and the whole country far and near emits a fiery gleam from the sheen-reflecting bronze; nor as yet do the warriors engage in the dreadful conflict, but Mars ranges undecided between the armies; (So) let all the intervals (*omnia viarum* for *omnes viae*) be marked off at equal distances (with an equal number of feet), not only that the prospect may gratify the unthinking mind, but because in no other way will the earth supply equal nourishment to all, and because the branches will not otherwise be able to extend themselves into an unoccupied space, or into air."

282. Geo iii. 220. *illi miscent proelia*, shows that *milites* understood, and not *proelia*, is subject to *miscent*.

283. *Dubius*—"undecided," because it is still uncertain which party is to begin the fight, and when it is to be begun, and to which side victory will incline.

284. *Viarum* may depend on *numeris*, i.e., *paribus intervallis viarum inter vites*.

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Forb. But this seems a very awkward mode, the words *omnia* and *numeris* both presenting difficulties. Compare Note on *exhausti*, 398, below. Having a view to the peculiarity there explained, may we not take *dimensa* as the neut. participle used substantively, and governing *viarum*, as the gen. of apposition (see Geo. iii. 423). Thus the meaning would be, "let all the intervals of the *viae* be of an equal number of feet." The use of the neut. participle for a subst. is of constant occurrence in Tacitus, and is occasionally found in Virgil himself. See 398, below; also Geo. iii. 348; iv. 303.

We might remove the colon from *viarum* to *dimensa*, making *viarum* depend on *prospectus;* but this is perhaps unnecessary.

285. *Inanem animum*—the mind of those who do not think of the solid advantage gained by such an arrangement. On the Roman legion, its component parts, and other matters connected therewith, cf Adam's, Ramsay's, or Smith's Antiquities.

288. As to the depth *(fastigia)* of the trenches, the poet is of opinion that vines may be planted in shallow beds. The depth seems to have varied from one-and-a-half feet to four.

290. The trees *(arbos)*, however, to which the vines are trained, are planted more deeply, especially the *aesculus*, on which see line 16 above. *Defigere terrae*, i.e., *in terra;* cf. Æn. xi. 205.

291. On the difference between *ad auras* and *in auras*, see Wagn., Quaest. Virg. x., and our Note on Æn. ii. 759.

295. *Multos nepotes durando, &c.* The order is, *Durando vincit* (i.e., *vita superat) multos nepotes, multa saecula virûm, volvens (ea saecula);* i.e., In its endurance (length of life), it surpasses many generations, many ages of men, running the cycle *(volvens)* of these ages. *Volvens*, i.e., *transigens alterum ex altero. Saecula virum*, i.e., *aetates virum.*

296. *Tum, &c.* The three preceding verses are parenthetic in character, or at least they are a digression from the line of description, and are inserted to enforce the valuable effects of a deep root. We now go on at *tum* to the rest of the particulars of the tree; and as we have had in 291, 292, mention of its height, and of the depth and firmness of its root, so now we are told of the remaining parts, the large and small branches (*brachia* and *ramos*), the covering which they form when combined (*ingentem umbram*), and finally of the stem (*ipsa*), the greatness of which is implied by the fact that *sustinet ingentem umbram. Tum* is not therefore in this case an adv. of *time*, but of enumeration. Voss and others suggested *tam*, as they thought *tum* must be connected with *volvens vincet*, and thus saw no sense in saying that a tree, after lasting many ages, *then* sent forth sturdy branches, just at the time when one might expect it to be rotting and falling to decay.

297. *Ipsa* is opposed to *ramos*, and means "The trunk:" for *ipsa* is employed to distinguish the *whole from a part*, or the *better part from the remainder.*

Umbram—the umbrella-like covering formed by the branches. *Sustinet* is a much more elegant word here than *efficit* or *reddit* would be. It gives a life and animation to the description, and conveys a highly poetic fancy.

298. Some precepts as to the position of the vineyard and other matters. *Neve—neve*, for *nec—neu.*

300. *Neve pete summa flagella*, "And do not seek the topmost twigs, or tear down *sprigs*" or "sets" from the highest part of the tree;" because those parts that are nearest the ground are assimilated to it, and, when planted, will not on that account feel the want of *mutatam matrem.* This is the meaning of *Tantus amor terrae.* The precept applies, however, to *all trees. Corylum* (299) the hazel was not to be planted among the vines, because, having long roots, it would absorb much of the nutriment which should be left for them. For *destringe*, some books read *defringe;* for the difference consult Lat Dicty.

302. *Semina*, "The young plants," or "slips," or "cuttings," are not to be hacked or abused, whether they be of vines or other trees.

Oleae—Do not plant (among your vines) the wild truncheons of the olive. *Insere* is for *intersere* in this view. But Wagn. and Forb. read *olea*, and translate *insere* literally, —"do not engraft wild (olive) stocks with (or, on) the olives." The reason for this prohibition was, that the *oleaster* being a sappy and unctuous tree easily caught fire, and the blazes, when once excited, spread in it with fearful rapidity.

305 *Robora*, "the solid trunk of the tree," *Coelo*, in next line, is for *ad coelum.* See Ecl. ii. 30. *Dedit* is the aoristic perf., on which see Geo. i. 49.

308. Nemus is not the vineyard, but the olive grove. *Ruit* is here transitive, "sends up."

310. *A vertice*, "from on high," in which case the wind would spread the burning much more.

311. *Ferens glomerat incendia.* The wind, spreading the fire, whirls the blazes into a general conflagration, i.e., "The wind, spreading the fire in all directions *(ferens)* causes it to converge and combine." The wind, coming not on the one side but from above, first causes the blazes to spread outwards in every direction, and thus these several ramifications of fire gradually meet,

and the whole place burns all round in one grand conflagration.

312. *Hoc ubi* scil. *accidi*—"when this occurs, they (the olives) have no strength at the root [see our Epitome of Wagn., Quaest. Virg. I.], and, though cut down, cannot be restored [by sprouting]; nor can they be resuscitated from the deep earth such as they were before, (but) the fruitless *oleaster*, with its bitter leaves, grows in plenty." *A stirpe* may mean "from the graft," "they perish from the very graft." *Non* is to be supplied to *reverti possunt*, and *revirescere*. Wakefield, on Lucr. iv. 662, proposed to put a comma after *hoc*, and joining *ubi* to the following clause, make the *protasis* extend from *ubi* to *terra*, the *apodosis* being line 314. *Hoc* would then be translated, "on this account." We should be strongly inclined to support this idea, as the interpretation which we have given above is by no means satisfactory.

315. *Tam prudens persuadeat*—"let no authority, however skilled, persuade you;" or, "let no adviser be so wise in your estimation as to prevail on you that the frozen earth should be stirred when Boreas blows." There was an old precept which directed that vines should be planted when a south wind blew, and not when a cold blast was abroad.

317. *Claudit*—Shuts up from bearing. So in 331, spring is said *laxare*, to loosen, "unlock." *Semine jacto*, i.e., as the next line shows, when the shoots are planted, *surculis positis*.

318. *Concretam radicem*—Heyne takes *concretam* actively, and interprets "*quae concrescit, dum adfigitur*." But this is harsh and unnatural. Wagn. explains, "*hiems non patitur surculorum radices concrescere cum terra eique adfigi*. But, in our opinion, Forbiger's idea is the most simple. Nor does the winter allow the frozen *(concretam)* root (of the young tree) to fasten itself to the ground, "i.e., to lay hold of the soil, and fix itself in it."

319. The best time for planting vineyards is in the blushing spring, when the stork comes. *Rubenti*, "blushing" or blooming, by reason of the varied tints of its thousand flowers. The stork fed greedily on snakes. It is well known how useful this bird proves itself in marshy countries as in Holland, and in how great reverence it is held by the Dutch. The Thessalians of old were as careful in preserving its life as our neighbours of the Low Countries, to whom it proves also a most admirable *scavenger*. It visited Italy early in March. Observe that *satio*, which properly means the *sowing of seed*, here signifies *planting*, just as in 317 we had *semen* used for *surculus*.

321. *Sub prima frigora auctumni*, i.e., in the end of October.

322. *Hiemem*, i.e., those constellations which the sun enters in winter. Winter began on the 9th Nov.

323. *Ver adeo*—"spring especially," in an especial manner above the other seasons. Wagn. thinks that *nemorum* here means "plantations" of man's rearing, while *silvis* signifies *forests* of natural growth. But perhaps *nemorum* rather means vineyards, wherein there were trees planted for training the vines, i.e., *arbusta*.

324. This is, as Heyne justly remarks, *pulcherrimus versus*. *Genitalia semina*, "generative seeds."

325. This allegory of the Aether and the Earth was a very favourite one with the poets, and gave rise to many of the mythological stories which they delighted to dwell upon. As Jupiter was king of heaven and of the upper atmosphere, so Juno (his spouse) presided over the lower atmosphere and earth. For references to similar passages, see Forbiger's Note, *in loc.*

327. Observe the force and beauty added to the line by the double use of *magnus*, in different cases. *Magno corpore*, viz., of the earth.

329. *Certis diebus*—"at their appointed times;" i.e., cows between the vernal equinox and the longest day—horses in April, May, and June, according to Voss.

330. On *almus*, see Ecl. viii. 17; on *laxant sinus*, 317 above; and on *Zephyri*, Geo. i. 43. *Superat* "is abundant;" so in 314, *superat* was used in a similar sense.

332. *Credere in novos soles* is another example of the *constructio praegnans* explained in our Note on Geo. i. 375, and Æn. ii. 18. The full meaning is to go forth before the sun, and trust themselves to him. After *credere* we should have expected the dat., but *credere*, followed by the accus. with *in*, expresses the two ideas of *motion towards*, and *rest and confidence in*.

The suns are called *novos*, because operating for the first time on these young plants; *new* to the buds, and early in the season.

336. Observe how beautifully the poet represents the philosophical idea of the genesis of the world. "I should not readily believe that the days of any other season shone at the first origin of the infant world, or that they (i.e., the days) had a different character." That is, the *time* was spring, and the weather was of that mild and agreeable kind which our spring presents. *Ver illud erat*, "*that was spring*," "that was what you might call spring," to use a common conversational phrase.

340. *Hausere*—"drank in light," as being subtle and fluid in character. So *liquidi ignis*, Ecl. vi. 33.

341. *Terrea progenies*—"the earth sprung race of mortals," because it was supposed

that the first men sprang from the earth. And, true enough! "dust thou art!"

343. *Possent perferre.* The connection is from 335, and not from 342; for, in the latter case, we should have *potuissent.* Besides, in lines 336—342, we have no mention of any but one season, whereas, in the verses preceding 335, we have a gradual gradation—the *germen*, the *gemma*, the *frons*—and now we naturally proceed to talk of another season.

Laborem stands for those changes of heat and cold, wet weather and dry, to which the late plants are subject. So *quies* means the mildness of spring, in which there is no anxiety about the cold of winter on the one hand, or the heat of summer on the other.

345. Observe that *inter* not only follows the case which it governs, but even stands in a different line from it. Compare our note on Æn. iii. 684.

Exciperet, "and did not the indulgence [i.e. mildness of climate] of the sky, in its turn, take up the earth." *Excipere* is used, of "*taking up*" in succession, or of one thing following another; and it is in this sense that it appears to be here used. The mild temperature of spring takes *charge* of the earth for some time, *after* the winter, and *before* the summer. Hence, *excipere* means to "take care of," "to foster," or "cherish," and so also it may be used here.

346. *Quod superest*, "as to other matters," "as for the rest." This is a favourite Lucretian phrase. *Premes*, i.e. dig down, "plant."

348. *Bibulum lapidem*, "porous (or spongy) stone," and "rough," or, as some will have it, "slimy," shells were often placed near the roots of trees and plants, to allow the moisture to percolate freely, and to admit the thin, insinuating air (*tenuis halitus.*)

350. *Tollent animos*, "will gain heart," as our farmers say. *Super* is to be joined to *urgerent.* The stone or polished *testa* was put on to bake the earth, and make the water run off in the time of heavy rain, so that there might never be too much moisture supplied.

353. *Canis*, i.e., Sirius; see Geo. iv. 425. *Findit hiulca arva*, "cleaves the fields, so that they become *hiulca*," i.e., gaping, or "full of cracks" (chinks), as the farmers call them. This adj. *hiulca* is used in a *proleptic* sense, on which see Æn. ii. 736.

355. After the planting of young trees (*seminibus positis*), we must, from time to time, carry (*deducere*) additional mould to the base of each stem (*ad capita*), and take care to pulverise it properly with the *bidens.* Most modern editions read *diducere*, which means to "lessen (the clods) by gently and cautiously breaking them;" or "to lessen the earth about the roots of the vine." See below. *Ad capita* will then mean "at the base."

The following cut represents the *bidens*, or two-pronged hoe. It was used for turning up the soil, as a substitute for ploughing—for breaking the clods—for loosening the earth about the roots of the vine. Hence, we should prefer the reading *diducere* above

357. Directions are now given for procuring reeds, spears (i.e., poles like spear shafts), of peeled rods, poles, and two-pronged forks, as props and trainers to the vines.

361. *Tabulata* means primarily "the storeys of a house," but is here applied to the "landings" made by the branches going off from the right and left of the stem, forming so many stages up which the vine had to climb: Translate—"to follow the stages to the summit of the elms."

362. Pruning and training. While the leaves are still tender, the vine-dresser must be cautious and gentle, and must not for some time employ his knife, but must rather with hand half bent (so as nearly to close the fist), intertwine the shoots with the supports. But when these shoots have become strong, and have taken a firm hold of the support, he must then both strip off the leaves (*stringe comas*), and lop the shoots. He is to have no mercy, but is to exercise *dura imperia*, "stern authority."

364. *Palmes.*—The following are the different parts of the vine: the stock or stem, *truncus;* the arms or branches, *brachia;* the buds, *gemmae* or *oculi;* the shoots, when young (i.e., the *tendrils*), *pampini;* the shoots, when confirmed and fruit-bearing, *palmites*, or *palmae*, and when dry and hard, *sarmenta.* The whole bunch of grapes was called *uva*, and the stalk which attached it to the *palmes*, *pediculus;* the smaller clusters making up the large bunch (*uva*), *racemi;* the stalks of these *racemi*, carrying single grapes, *scopi*, or *scopiones;* the single grapes, *acini* (or *acinae* or *acina*) or *grana;* the skin of the grape, *folliculus;* and the stones, or juice and stones together, *vinacei—ae—a.* Keightley.

371. Other duties which the husbandman must attend to, such as guarding against beasts, cold, or heat. And first, of the making of hedges to protect the young leaf not yet inured to hardships (*imprudens laborum.*)

373. *Cui*, scil., *frondi tenerae;* it is governed by *illudunt.* *Super* is here=*praeter.* *Indignas*, equal to *saevas*, according to Servius and the commentators. The adj. *Indignus* is applied to anything which one

does not deserve—which he suffers *unmeritedly*—and thus, because all such things seem *dura*, or *saeva*, it comes to have the meaning of these words.

374. *Uri.*—This is a Celtic word, signifying a kind of *wild ox*, or *aurock* (Caes. B. G. vi. 28), which was a native of the Hercynian forest. There were none of them in Italy, but as the name was well known to the Romans, Virgil is supposed to have employed it in reference to the buffalo, or Italian wild ox.

Sequaces—"greedy," "eagerly following after, i.e., seeking for and devouring the young shoots." *Capreae*, "wild she-goats."

375. *Illudunt*—"baffle" in its attempts to grow; no sooner has the shoot sprung forth than it is nipped off, and requires to begin its growth again. There is thus an idea of "wanton and mischievous injury." *Pascuntur*—Virgil often uses this verb with an accus. like *depascor*, "to cut down," "to browse upon." Observe that *quam* is to be supplied from the foregoing *cui*. *Avidae*, like *sequaces* above, "greedy."

376. *Frigora concreta*—The epithet *concreta* is applied to *frigora*, though it properly belongs to the *objects affected by the cold;* unless, indeed, the meaning be, "the cold assuming a *tangible form* (*concreta*) in the *shape* of *hoar frost*, does not injure so much." *Cana*—This adj. is a common epithet of frost and snow among the poets, and so is frequently used instead of *albus* or *candidus*. See Geo. i. 43, iii. 442. The epithet *cana* is given to (the *cause*) *pruina* from the *effect* produced; so *tarda senectus; humilis pavor; pallida mors; purpureus pudor*, &c. But see Note on Geo. i. 330.

377. *Arentibus scopulis*—This must refer to a vineyard or a hilly, rocky soil. *Gravis aestas*, "oppressive heat." Some join *gravis* to *incumbens*, making it equal to *graviter*, but this seems unnecessary. Adjectives are often used *apparently* in the place of adverbs, but in such cases there is much more than a mere adverbial idea contained. Wherever an adj. is used, it makes the phrase equal to two assertions; thus *gravis incumbens* means, "it is oppressive, *and* it comes down with all its force on the fields." See our Note on Æn. iii. 70, *lenis crepitans auster*. Cf. Geo. i. 163, and Æn. viii. 559.

379. *Venenum dentis*, i.e., the poisonous saliva left by the bite. See above, 156.

Admorso—There are a good many different readings for this word, all of which seem to be owing to the grammarians who wished to avoid the awkwardness of making *stirpe* masc. But Virgil does elsewhere make it masc. when he speaks of trees, and fem. when of a race of mankind. See Æn. i. 626, xii. 203, 770; and consult Ruddiman, Lat. Gr. vol. i. p. 35.

380. From the sacrifice of the goat Virgil represents the Dionysia as taking their origin; and also plays, as first acted at these Bacchic festivals. On the Dionysia and Liberalia, see Smith's Dicty. of Antiq. That referred to here is the *Dionysia ruralia: τὰ κατ' ἀγροὺς*.

381. *Proscenia*—This was properly the front part of the stage to which the actors advanced to speak, but it is here put for the whole stage. *Ineunt* for *inierunt*.

382. *Pagos et compita*—That is, at the Dionysia ruralia, as above, Note 380. *Praemia ingeniis*—Prizes to men of talent, i.e., to poets in this case. The prize was a goat (*τράγος*), in reference to which, Hor., Art. Poet. 220, says, *carmine qui tragico vilem certavit ob hircum*. *Thesidae*—the Athenians, so called from their ancient king, Theseus. The word is said to be found nowhere else but here.

384. This line refers to the *ascoliasmus* (*ἀσκωλιασμός*), or dance on goat skin bottles. Goat skins were filled with wine, or inflated, and smeared with oil, and the rustics tried who could dance on them on one leg, which attempts gave rise to much merriment from the extraordinary attitudes often assumed, and the many falls which necessarily took place. He who succeeded in dancing in this way without falling was victor, and carried off the goat-skin of wine. *Saluere*—this verb has two perfects, *salii* and *salui*. See woodcut at line 541.

385. He now refers to the Roman Liberalia, which were celebrated in the month of March. *Ausonii*, a general name for Italians, and here employed of the people of Latium, but the Ausones were properly an ancient tribe, occupying the southern part of the Italian peninsula.

386. *Versibus incomptis*—"in rude (uncouth) verses," viz., the Saturnian. At the festival in honour of Bacchus, after the corn harvest, and also in that after the vintage, the rustics indulged in great merriment and license, and "spouted" extempore verses of raillery and joke (i.e., the *Fescennine*, see Hor., Ep. ii. 1, 145).

387. *Ora corticibus*—Another part of the frolic was to make masks from the bark of trees, and use them on the face, with such contortions and grimaces, as, added to the hideousness of the mask, scared the onlookers.

389. *Oscilla*, a dimin. from *os*, meaning "little faces," was applied to heads (hollow) of Bacchus, which the rustics used to suspend on some high tree or trees in the vineyard, in the belief that in whatever direction the wind blew the head, all the places looked upon by the *honest*, *sonsy*, "*jolly*" face of the wine God, would be rendered fertile in the first degree. A tree with four

of these *oscilla* is represented in the woodcut, and also "an original model mask of Bacchus, in the British Museum, with a ring at the top for hanging it up." From *oscillum* comes *oscillo*, to swing, and hence our word *oscillate*. *Mollia* (i. e., *mobilia*) means "easily moving," by the smallest breath of air.

390. The good results of suspending the *oscilla* are narrated. The vine is full and vigorous (*pubescit*—is in youthful vigour); even the valleys and glades in the distance are laden with crops, and all places to which the god has turned his "honest face."

392. This is, as Heyne well remarks, *pulcherrimus haud dubie versus: nihil imagine hoc vividius—nihil jucundius.*

Honestum—fair, open, frank, kindly. Cf. Dryden, Alexander's Feast:

> The *jolly* God in triumph comes;
> Sound the trumpets, beat the drums;
> Flushed with a purple grace,
> He shows his honest face, &c.

393 *Suum honorem*, "his own peculiar (and well merited) praises we shall sing—" (*dicemus*). On this use of *dicere*, see Ecl. iii. 55.

394. *Carminibus patriis*—an ancient kind of Roman song, but not the Fescennine. *Lances*—dishes, or platters, laden with first fruits. See above, 194. *Liba*—sacred cakes, which were composed of wheaten meal, cheese or milk, and oil, and were smeared with honey.

395. *Ductus cornu*—The victim was usually led forward to the altar by a slack rope attached to the horn. It was a bad omen if it required forcing, and if, when brought to the altar, it did not stand still of its own accord.

396. "We shall roast the fat *exta* (i.e., the *heart*, *lungs*, and *liver*), on hazel spits." The hazel was chosen on purpose, as being inimical to the growth of the vine; see 299 above. *Colurnus* is by metathesis for *corulnus*, from *corulus*; the change was rendered necessary by the disagreeable and difficult pronunciation of *corulnus*.

397. We now go on with directions to the husbandmen, taking up the connection from 379.

398. *Exhausti*, i.e., *exhaustionis;* the gen. is governed by *satis*, and the meaning is, "which can never be exhausted." Lucretius was very fond of using the neuter of participles as substantives, and in this, as well as many other peculiarities, Virgil often follows his example. See the notes of Wakefield and Forbiger on Lucretius, i. 385, 795, ii. 438. In line 284, above, we have suggested that *dimensa* may be a case of this Lucretian imitation; but our search (which as yet has been limited) has failed to procure an instance of the identical word *dimensum* so used. This objection, however, is no more fatal to our view than it would be to many of the instances occurring in Lucretius; the only difference is that, in *exhausti*, there cannot be two ways of construing, as *satis* determines the syntax.

400. The ground must be *opened up*, *scindendum*, three or four times every year, and the clods broken with the *bidens* (see above 355) *reversed*. The teeth of the *bidens* were used *ad scindendum*, and the back of it *ad frangendum glebas*. *Aeternum*, i.e., *in aeternum*, *assidue*, "incessantly."

401. *Nemus*, i.e., *vinea*. The vineyard is to be lightened of its leaves, as of a troublesome and obstructing burden. The purpose, of course, was to allow the rays of the sun access to the grapes.

Redit, &c., "The labour of the husbandmen, when finished, returns in regular course; and the year circles again into itself along its own tracks." *Agricolis* properly depends on *redit*, "returns to the husbandmen," and *in orbem*, also on *redit*.

403. *Ac jam olim*, "and now at length:" *olim* refers to a distant time, whether *past* or *future*. *Seras*, "late," as having continued to the very end of autumn.

404. *Silvis*, from the trees generally, and not from the vines alone. *Honorem*, "their leafy honour," i.e., "ornament." The fall of the leaf in Italy was in Nov. and Dec.

406 *Rusticus*, i.e., *vinitor*. *Acer*, "keen," i.e., industrious. For the pruning hook or *curvus dens Saturni*, see Ecl. iii. 11, note and woodcut. *Relictam*, "abandoned," i.e., stript of both fruit and leaves.

407. *Persequitur* well expresses the restless industry of the *vinitor*, who is so incessant in following up one mode of treatment by another, as never to leave the vine at peace for a single day. *Fingit putando*—by pruning off useless branches that have grown during the latter part of the season, he reduces the vine to something like a becoming shape and appearance.

408. *Primus humum fodito*—be the first

to delve the ground after the vintage, and to carry off the prunings *(sarmenta)* and burn them; and to put the props *(vallos)* under shelter for the winter, that they may not be rotted by the rains.

410. *Metito postremus*, "be the last to reap the vintage;" the grapes were all the better for remaining as long as possible. *Metere* applies properly to grain crops, but terms of this kind are freely used; thus we have had *serere*, *semina*, *seges*, *&c.*, used of the affairs of the vineyard. See 267 above. So even *messis* is used in Geo. iv. 231, of collecting the honey from the hives. *Bis ingruit umbra*, i.e., the foliage of the vines, requires two croppings — one called the "summer dressing," the other the "autumnal." So, in like manner, brambles and other prickly plants and shrubs require to be twice kept down, viz. in (early) summer, and in autumn, else they will choke the vines.

412. *Laudato* — the meaning is, Look without envy, nay, even with praise, upon a large vineyard; but let your admiration stop there. Do you yourself cultivate a small one: for the trouble is so great, as I have shown—so constant attention is required—that a large vineyard is not likely to be well tended, or equally productive with a small one.

413. *Rusci*—"the butcher's broom." This and the *salix* were for tying the vines to the stakes and trees.

415. *Cura inculti salicti*, i.e., you must take *care* to provide a supply of willow twigs. *Cura* applies, of course, only to the precaution of cutting these in time, and has no reference to pruning or other alteration, for the willow requires none,—it is *incultum*.

416. *Reponant falcem* — "lay aside the pruning hook," i.e., require it no more for the season."

417. There are all possible varieties of reading for the words *extremos effetus*. The meaning of the line given in the text is, "now the wearied (*effetus*) vinedresser sings with delight that he has reached (or finished) his last rows," i.e., rejoices that his labours have come to a close. This is a very natural and simple idea, but there are serious objections to the interpretation, e.g., *effetus* is not used in its proper sense. (See our Notes on Æn. v. 396, and vii. 440.) The reading adopted by Wagn., Jahn., and Forb. is *effectos extremus*, "now the vinedresser having-come-to-the-end-of-his-task *(extremus)*, sings for joy that he has finished his rows." *Antes*, the rows of vines and supporting trees, planted regularly, in the quincuncial form. See 285.

418. *Sollicitanda*—The earth must still be tossed up *(pulveratio)* and pulverised. The dust was said to fill the grapes, and ripen them faster. In the Geoponica, it is said that the grapes are ripened and enlarged by the dust of July and August. *Jupiter*, i.e., the rain. See above, 325.

420. Olives require little or no attention — neither the *procurva falx* (i.e., the pruning hook, with a curvature on the fore part, as seen in the woodcut, Ecl. iii. 11) nor the *rastri*, which, when fixed in the ground, *retain their hold (tenaces)*, and bring the clods with them. On the *rastri*, see Geo. i. 164. Wagn. interprets *tenaces* by *assiduos*, "constantly used."

423. *Ipsa = sua sponte. Satis*, "to the plants," i.e., the olives [but some take *satis* as an adv.]. *Unco dente*, scil. *bidentis*, *ligonis*. *Sufficit*, "supplies in sufficient quantity." *Cum (quum) vomere*, scil. *recluditur*, "the earth, of its own accord, supplies abundant nutriment to the young plants when it is opened with the *bidens*, and a plentiful produce when it is opened with the plough."

425. *Hoc*—"on this account." *Nutritor* —Antique form for *nutrito*; so *bellor* for *bello*, *comperior* for *comperio*, *&c.*, *&c.* See Priscian, viii. 5, 26.

426. *Poma*—The fruit, for the tree. All fruit trees are meant by this word. *Vires suas*, "their necessary strength," or "that native strength which is peculiar to trees of this kind," and which renders them independent of our help after a certain time.

428. *Propria vi*—By their own proper and innate strength, or nature. Observe *que* after *opis*, coupling unequal members, *nituntur* and *indiga*.

429. *Nec minus*.—The connection is this: I have said that the olives, which require much less attention than the vines, are of great service to us. But farther, even the common forest trees, which need no care whatever, are of essential advantage; why then should we hesitate to encourage their growth?

430. *Aviaria*—"the haunts of wild birds." The term usually means, a "place for domestic fowl." Forb.

431. On the *cytisus*, see Ecl. i. 79. Pine and other forest trees supply torches, and serve as lamps by night. This last phrase, (*pascuntur*, *&c.*) coheres closely with the foregoing, *tædas ministrat*, and is, in fact, a filling out of that idea.

434. Why, he says, should I detail the advantages of the larger and more esteemed trees; let us take the most humble, such as willows and lowly brooms, for they, too, are valuable. Observe the great force added to the sentence by *illae*. *Salices* and *genestae* will be called by some the nom. absolute; but see our Note on Geo. i. 383; and Æn. i. 573. On the *genestae*, see 12, above.

436. *Sæpem satis*, an enclosure for the *arboretis*, *vineis*, or *olivetis*. *Melli*, poetically for *apibus*. Forb.

437. *Cytorus* was a Mt. in Paphlagonia (in Asia Minor), famed for the growth of the box tree.

438. *Naryciae*—Naryx, or Narycum, or Narycium, was a town of the Opuntian Locrians, and the native city of Ajax. A colony of these Locrians came into Italy and founded Locri, near which was the forest of *Sila*, famed for its plentiful supply of pitch.

440. *Caucasio*—This name is said to be put generally for any mountain. But there is no necessity for such vagueness, as Strabo tells us that Caucasus did actually abound in trees. *Steriles*—"not producing esculent fruit."

441. *Franguntque feruntque*—"both break and carry off," i.e., drive before them.

442. *Aliae*, scil. *silvae*. *Fetus* does not mean "produce," but "convenient and useful things." Observe that the next line is a hypermeter. See Metrical Index.

444. *Hinc*, i.e., *ex illis arboribus*. From such trees as these they get spokes for wheels, and even solid entire wheels. On the *tympanum* see Geo. i. 163, Note, and woodcut. *Trivere*—another aoristic perf.; See Geo. i. 49: so also *posuere* of next line.

446. *Frondibus*—for leaves to feed cattle. *At* of next line is used in enumerations, especially when there is a change of subject, and therefore more or less of contrast.

447. The myrtle and the cornel supplied good spear and arrow shafts. And even the noxious yew was adapted for bows

448. Ituraea was a part of Palestine along the base of Mt. Hermon. A tribe of Arab robbers who occupied it in Virgil's time were famed for their archery.

450. *Nec* (of 449) and *non* are to be taken together in the sense of "moreover." *Tiliae*, "the linden trees." These and the boxwood are readily worked with the lathe.

452. On the banks of the Po alders grew abundantly, and were hollowed out by the peasants for canoes.

453. *Corticibus cavis.*—He speaks of "bee hives" made of the bark of trees. *Alveo*, two sylls. by synizesis. Many books read *alvo*.

454. *Baccheïa.*—More usual forms of this adj. are Baccheus, Bacchicus, Bacchius.

456 There is this drawback to the vine, that it gives rise to quarrels, of which that of the Centaurs and Lapithae at the marriage of Pirithous and Hippodamia is an example. Another version of the story says, that Rhœtus and Pholus were put to flight, not killed.

457. *Magno cratere*—"with a large crater, or goblet." What the size of some of these must have been may be conjectured from Æn. ix. 346, where Rhœtus is represented as hiding behind one, to escape from Nisus and Euryalus. Cf. Ovid, Met. v. 82 sq.; *Ingentem manibus tollit cratera duabus, Infregitque viro.*

458. The poet digresses into a panegyric on rural life, remarkable alike for its truth and beauty. Cf. Hor. Epod. 2; Od. iii. 1, 21 sq.; Serm. ii. 6, 59 sqq.

Nimium fortunatos, i.e., *fortunatissimos*, for *nimium* is often equal to *valde*, *maxime*. For instances see Forb., Note *in hoc loc.*

460. *Facilem*—"easy," "ready," "abundant." *Ipsa tellus*, i.e., *tellus sua sponte, lubens volensque*. Forb. *Justissima.*—This epithet is applied to the earth, as restoring to men even manifold more than she receives from them, yielding, as she does, "in some sixty, in some an hundred-fold." Xenophon expresses the same idea in his γῆδιον δικαιότατον, Cyrop. viii. 3, 38. *Humo*, i.e., *ex humo, ex solo.*

462. *Vomit*—So the exits from the theatre were called *vomitoria*. The word well expresses the appearance of a crowd emerging from a doorway—*Qua glomeratim homines sese effundunt.* It is also applied to the crater of a volcano in action; the idea is that of *copious supply* and *close-packing*, followed by *outspreading* and separation.

Mane salutantum—the custom of clients paying their respects to their great patrons became very common at Rome in late years, as we learn from the constant references of the poets. Cf. Lucret. ii. 24-36. Hor., Epod. 2, 7 sq.

463. *Inhiant* is more usually joined with the dat. case; but Virgil is not the only writer who uses the accus. after it. The verb means properly "to gaze at with open mouth," i.e., to indulge in stupid and vulgar admiration; and hence, "to long for." "*They*," referring to *agricolae*, is commonly called the subject to *inhiant*; but we surely cannot imagine that the poet would represent the supposed owners of such ornamental designs *inhiantes* at their own property. Is not the subject rather "*they*," i.e., *men* (to be taken out of *salutantum*), like the French "*on*," and our "one," used *indefinitely and generally?* For similar passages referring to ornamented doors, beds, posts, &c., see Ovid, Met. ii. 737; Martial xii. 66; Hor. Od. iii. 1, 45.

464. *Illusas auro*—*ludere*, *lusus*, and *ludibrium* are terms applied to the artificial imitation of nature, so that the phrase here means, "garments (especially covers for couches, &c.,) bespangled with gold work." *Ephyreïa*, i.e., Corinthian, from Ephyre, the ancient, and afterwards the poetic name of Corinth. Vases of the *aes Corinthium* were more esteemed by the Romans than those of gold and silver.

465. *Assyrio*, i.e., *Syrio, Phoenicio. Venenum* (φάρμακον) is applied to anything of

a bitter and pungent taste; and it is also used like *fucus* (hence *fucor*, *fucatur*), of an adopted colour. Similarly our word "drug" is used of any admixture, suggesting at the same time the idea of *deterioration*. This notion of *change for the worse* is farther brought out by *corrumpitur*.

466. On *Casiâ*, see Ecl. ii. 49, and above, line 213. Here, however, it is the fragrant shrub that is meant, the bark of which was largely used to perfume unguents. The whole connexion then is—Though the humble farmer has not crowds of morning visitors to pay their fulsome adorations—though he has not grand porticos and pillars, inlaid with tortoise-shell—though furniture covers, ornamented with gold, are denied him—though no vases of Corinthian brass adorn his mansion and his grounds—and though his circumstances will not admit of purple garments and perfumed unguents—*yet* [*at*] he possesses blessings far beyond these.

467. *Securo*, "free from anxiety," which is the primary meaning of our English word *secure*, as seen in the Book of Judges, chap. xviii, verse 10.

Nescia fallere is usually interpreted "unable to practice deceit," i.e., not knowing how to do it, as they are simple and innocent in their lives, and not "up to" the wicked ways of townsmen—*incapable of deceiving*. See below, 474. But, as it is put in close connection with *secura quies*, which is *passive* and not *active*, it is, perhaps, better to interpret "a life free from the action of wiles and deception." Or, perhaps, it refers to the greater security of property in the country, and the fewer sudden reverses of fortune which happen among the plain and simple rural population. Cf. Hor., Od. i. 6, 6, *nescii cedere*.

468. *Latis fundis* does not mean "large farms," but "open country," with fresh air and fine prospects.

469. *Speluncae*—he has grottos too, and never-failing lakes. *His* lakes are not artificial ponds, which dry up with the heat. *Frigida Tempe*—"cool and shady vales." Tempe was the famous vale in Thessaly, through which the Peneus ran; it is often put for any delightful district.

470. The lowing of cattle—tranquil sleep—pastures for the flocks (*saltus*)—haunts of wild beasts to afford the enjoyment of hunting, are held out as causes of rural happiness. The young, too, are patient under their rustic toils, and are frugal in their life.

473. *Sacra deum*, i.e., the rights of the gods are religiously observed, and that without hypocrisy. *Sanctique patres*, i.e., old age is revered.

474. *Justitia*, &c., *Astraea*, *Virgo*. See Ecl. iv. 6. Justice had long before left the palaces of the great, and her last sojourn on earth was amongst the pure and unsophisticated rustics. With this and the foregoing line compare the contrast presented by Ovid, Met. 148 sqq.

Filius ante diem patrios inquirit in annos.
Victa jacet Pietas, et Virgo caede madentes,
Ultima coelestum, terras Astraea reliquit.

475. The poet expresses his preference for the study of philosophy and of nature, but next to this the country is his choice. *Ante omnia* may depend either on *primum*, or on *dulces*, in the sense of "poetry (or, literature and philosophy) is agreeable to me above all other studies."

476. *Sacra fero*—"to carry the sacred utensils," means to be a priest. The poets are often called priests of the Muses. The phrase, *percussus amore*, "smitten with an intense love," seems to be suggested by the extravagant worship of the Bacchantes.

477. *Accipiant*, i.e., receive my dedication of myself, and assist me with their favours. *Coeli vias et sidera* i.e., *siderum cursum in coelo*. The poet speaks of *physical* questions as his chief study, because the older poets, as Orpheus, Musæus, &c. were said to have paid special attention to such studies, and because Empedocles gained great renown by his poem "On Nature." Such subjects admit of high poetic adornment, and are therefore much prized by the votaries of the Muses.

478. Some of the topics of consideration are here enumerated; e.g., the eclipses of the sun and moon (or, *labores* may refer to the changes of the moon throughout her various phases), earthquakes, the tides (*maria tumescant, et residant*), the shorter days of winter and the longer nights, with the earlier setting of the sun.

480. *Obicibus*—This word means any obstruction which is employed to restrain, or keep in. According to Schneider, Lat. Gr. i. p. 288, when a long syllable is required, the form of the word is *obiex*, *obiicus*; but when a short is needed, *obex*, *obicis*. Cf. also Rudd., i. p. 122, Note 55 (8): Hor., Epist. i. 12, 16, sqq.

482. *Tardis noctibus*—Some refer these words to the nights of summer, which are *long of coming on*; and the phrase would thus be opposed to *properent hiberni soles se tingere oceano*, which latter phrase would, in this view, include both the short days and long nights of winter. But in Geo. i. 32, we had *tardis* joined to *mensibus*, to mean, not the *slowly coming* on months, —but the *slowly passing* months; and in this sense we should prefer to take it here. It is no objection to this view, that, "if *tardis noctibus* do not refer to the nights of summer, we have no mention of the phenomena of the long days and

short nights of that season;" for the explanation of the *short days* and *long nights* of winter implies that of the contrary variations of *long days* and *short nights* of summer.

483. Should nature not gift the poet with such talents as will enable him to reach the heights of philosophic speculation, he expresses his readiness to spend a rural life as the next most desirable state of existence. It seems to have been a notion of the ancient Italian philosophy, that the heat or coldness of the blood in the region of the heart was the regulator of genius. But this is the idea of Empedocles also, as is expressed in the verse, Αἷμα γὰρ ἀνθρώπους πιριχάρδιόν ἐστι νόημα.

485. *Rigui*, in an active sense "watering," "running." "The streams that run among the hills," i.e. in the valleys. With the sentiments here expressed, Cf. Hor., Sat. ii. 6, 1, and Epist. i. 10, 6, sqq.

486. *Inglorius*—"though in obscurity," though gaining no fame and renown such as I should from the contemplation and explanation of the sublime subjects of philosophy.

O qui, &c. These words are usually arranged, *O qui me sistat ubi campi, &c.* But it is perhaps better to take them in the mode suggested by Jahn—*O ubi (sunt) campi * * * O (ubi est) qui me sistat.*

Campi Spercheosque — The phrase is taken by Forb. and others to mean the plains of the Sperchēus, by the figure Hendiadys. Some again would read Tempe for *campi*. It is certainly strange that Virgil should omit Tempe in his reference to the delightful spots of earth; but may not *campi* itself mean the vales of Thessaly generally, and that of Tempe in particular. *Sperchēus* suggests Thessaly; and when we have been once conducted to that province, the mention of *plains* is surely sufficient to make us think of Tempe.

Taygeta (or Taygetus) i.e., *juga*—The range of hills (now called Pentedactylon,) running S. from Arcadia, and dividing Laconia and Messenia.

487. *Bacchata*, "the scene of the revels of Laconian maidens." This is an instance of the perf. part. of a deponent verb being used passively. See note Æn. iii. 125. The Sperchēus rose in Mt. Tymphrestus, and flowed into the *Sinus Maliacus*, between the ranges of Oeta and Othrys.

488. *O qui* is not interrogative, but optative, being equal to *O utinam me sistat aliquis!* On Haemus, see Geo. i. 489.

490. Again the poet returns to philosophers, and pronounces their lives happy; and again, in 493, he commends likewise the enjoyments of country life. The heads of the Lucretian philosophy are here sketched.

492. *Subjecit pedibus, &c.* Lucretius often alleges that a knowledge of the true nature of things is sufficient to divest men of fear and unwarrantable desires. *Metus*, fears arising from superstition, and false notions of fate and the unseen world.

494. The description of a country life is embellished by reference to images of a magnificent and sacred kind—the period of the golden age, when gods "dwelt with man upon the earth," and held converse with him, and when Pan and Sylvanus and the Nymphs were the associates of shepherds. On Pan, see Note, Ecl. ii. 32; on Sylvanus, Note, Ecl. x. 23.

495. *Populi fasces*, i.e., he cares not for the elections, nor does he trouble himself as to the magistrates who are appointed by the people. Purple clad tyrants are an object of no concern to him. *Flexit* (—*movit*), i.e., *flectere solet.*

496. Some refer the words, *discordia agitans fratres*, to the civil wars; others with more show of reason, to the relatives, Phraates and Tiridates, who were then contending for the throne of Parthia. They were both descendants of *Arsāces*, who founded the Parthian dynasty, the members of which were called from him, Arsacidae. Consult Class. Dict.

497. *Dacus.*—The Dacians occupied the high grounds north of the Ister, or Danube; hence the propriety of *descendens*. They gave great trouble to the Romans by their frequent irruptions into Thrace, Mysia, &c. For a full account of the transactions here referred to, consult Class. Dict., and Schmitz's Hist. of Rome.

Histro, or *Istro.*—The Danube, to which the term *conjurato* is applied (by a change very common with the poets), to signify that other nations on the Danube joined the Dacians.

498. *Res Romanae perituraque regna*, i.e., the military exploits of the Romans and the kingdoms which these were destined to destroy. Wagn. and Forb. Voss thinks that the phrase refers to the rule of Pompey, Lepidus, M. Antony, &c., when the proper republican government and the national prosperity *(regna)* were for a time overturned and damaged.

499. *Habenti*, i.e., *diviti.*—He feels no sorrow from his being obliged to pity the poor, for there are no poor there; nor is he envious of the rich. These verbs (*doluit, invidit, &c.*) are aoristic perfects; see Geo. i. 49.

501. *Ferrea jura*—"the unbending laws," which cannot be changed by pity, favour, or fear. *Insanum forum*—"*insano clamore, litibus perstrepens.*" So *rabies, furor, &c.*, are terms applied to the forum and to pleaders. *Insanum* may have reference to

the bustle and excessive eagerness, and not to shouting or din. Cf our phrase, "to be mad about a thing," meaning to be very keen, and to be entirely engrossed with a matter.

Tabularia — The public records or accounts, which were kept in the *tabularium*, (in the Temple of Liberty,) and contained the detail of the public revenues—by whom farmed, &c. The meaning then is—"He gives himself no trouble about farming the revenues of the state—he keeps aloof from all such excitement."

503. Three things seem to be here brought out—braving the perils of navigation (*freta caeca*)—running the risks of war (*ruunt in ferrum*)—and exposing one's self to the hazards of court intrigue (*aulas regum*). Others (Wagner and Forbiger) suppose that 503 and 504 refer to foreign wars, while 505 speaks of discord and war at home.

505. *Petit excidiis* — "attacks with destructive intent;" "assails for destruction," i.e., with the purpose of destroying. *Urbem*, i.e., Rome. *Penates*, i.e., his country and his country's gods.

506. *Gemma*, i.e., *e gemma*. *Sarrano*, i.e., *Tyrio*. It is said to be derived from *Sor* or Sur (Tsor or Tsur), an ancient name of Tyre. Servius says, "what is now called Tyre they used to call *Sarro*, from a kind of fish (Sar) which they caught there in great numbers."

507. *Incubat auro*—Cf. Hor., Sat. i. 1, 70, *congestis undique saccis Indormis inhians.*

508. Some again admire forensic pleading; others are delighted with the theatre (*per cuneos*, &c.). *Stupet* is more commonly followed by an accus., *stupet aliquid*, or *ad aliquid*. But the dat is here used, as in Hor. Od. ii. 13, 33; Sat. i. 4, 28.

Plausus per cuneos—the plaudits passing round the benches. For the form of the theatre, see Dict. of Antiq. (Smith), or Ramsay, or Adam.

509. *Geminatus*—The passage in Hor. Od. ii. 17, 25,

Cum populus frequens
Laetum theatris ter crepuit sonum,

seems to favour strongly the explanation "redoubled," "taken up again and again," and not that adopted by others, "twofold," applying to both *patres* and *populus*. *Enim*, if used in its proper *causal* sense of *for*, should have *geminatur*. Here, however, the critics say it has an asseverating power, like *enimvero*, *sed enim*, "indeed," "inasmuch as."

510. *Perfusi gaudent*—"being drenched they rejoice;" i.e., "they rejoice to be drenched with," &c. This is a Greek construction of the adj., which the poets often imitate. So in Æn. ii. 377, *sensit medios delapsus in hostes*, where see Note. This and the following line seem to be closely connected; and, taken together, may refer to the disregard of human life shown by the veterans, who were allotted lands in the distribution of Octavianus, and who hesitated not to slay the former proprietor if he resisted. Virgil himself barely escaped with his life from an enraged centurion, as we have already seen in the Eclogues. To this migration after the distribution of the lands 511 and 512 are said to refer. See Ecl. i. and Introduction.

513. What a contrast to all this the husbandman presents; who, away from the multifarious and distracting cares of city life, is intent on one thing alone—his farm and his crops.

514. *Anni labor* some interpret as "agricultural operations" generally, which followed the ploughing (*hinc*): others apply *labor* to the *crop*, the *issue*. For *nepotes* some books read *Penates*, which, when taken along with *armenta* and *juvencos*, and governed by *sustinet* (*alit*), makes a very awkward sense.

515. *Meritos juvencos*—The bullocks that deserve so well of him by reason of their patient and hard toil.

516. *Nec requies*—Nor is there any cessation from bearing, because there is either plenty of fruit, or cattle, or corn.

519. For an idea of the *trapetum*, or *olive press*, see above, woodcut, 242. *Sicyonia bacca*, i.e. the olive, which grew to great perfection at Sicyon, on the gulf of Corinth. Virgil often calls objects by the name of some place where they grow in perfection, or are well manufactured.

520. *Glande*, i.e., *e glande*. Words compounded with *re* are often followed by the simple abl. (without a preposition). What a beautiful picture of the happy simplicity of honest rural life! The very swine are joyous, and for *once* seem satisfied; the autumn sheds all its fruits as it were of its own accord, and without the labour of man to gather them; the grapes are ripened on the sun-exposed and rocky hill till they are mellow (*mitis* is used *proleptically*); the children hang about their father's neck, and scramble for his kisses; the farmer's wife is dutiful and faithful; his cows produce milk in greatest abundance, and the kids lend liveliness to the scene by their good natured contest on the sward.

527. *Ipse*, "the farmer himself spends holiday." *Per herbam* means, as Wagner says, in Quaest. Virg. ix., "in a grassy place." *Per herbas* suggests greater extent and variety, and is used of men or beasts wandering at will everywhere over the turf.

528. *Ignis in medio*, i.e., an altar whereon to offer sacrifice, and prepare the feast. For a very similar passage, see Hor., Epist. ii. 1, 139. *Coronant cratera*—The goblet, or flagon, from which the wine was drawn and put into cups to make the libation was crowned with a chaplet of flowers.

530. This was a festival in honour of Bacchus, but the poet does not go into *minutiae*, mentioning merely one of the solemnities performed on the occasion.

Certamina ponit, "institutes contests." Some interpret, "offers prizes." *In ulmo*, "on the elm," either making the elm the mark, or hanging up a target on the tree.

531. *Palaestra*—Wagn. and Forb. have *palaestrae*. The exercises are called *agresti*, because the rustics did not adhere to the rules of the gymnastic science, but contended in their own rude, untrained fashion.

532. Such was the life of the ancient Italians in the days of their simplicity and innocence. By following this mode of life it was that Etruria became strong and powerful *(fortis)*, and that Rome is now the fairest of the cities of earth, and "mistress of the world." *Arces*, i.e., *colles*.

536. *Dictaei regis*, i.e., Jupiter, who was said to have been born on Mt. Dicte, in Crete. Before him, Saturn reigned during the golden age.

537. *Impia gens*, i.e., degenerate man. Columella and Cicero both tell us that at one time it was considered a capital crime to slay an ox.

539. Trumpets had not in those days of "golden Saturn" begun to call men to battle, nor did the swords ring on the anvils as they were being forged to shed blood.

541. The poet concludes this book with a metaphor from the circus. *Aequor* means any *level place*. On *spatiis*, see Geo. i. 513.

[PALES—*Museum Florentinum.*]

BOOK III.

ARGUMENT.

I. Subject of Third Book; and general introduction, referring to the topics selected by other poets, to his own expected success, and his thankfulness to his patron and emperor, Augustus; Invocation of Maecenas (1-48).

II. Of black cattle and horses (50-285), viz.:—
- (1.) The cow—her "marks" and age (50-71).
- (2.) The horse—his "marks," and his characteristics at different periods of life and his training (72-122).
- (3.) Feeding and preparation of horses for the breeding season (123-137).
- (4.) Care of female during pregnancy (138-156).
- (5.) Tending and training of the young (157-208).
- (6.) Of keeping the male from the excitements of passion and jealousy; a combat described (209-241).
- (7.) Of the powerful effect of love on mankind, and on animals generally (242-265); mares especially influenced by it (266-283).

III. Sheep and goats (286-473):
- (1.) General introduction (286-293.)
- (2.) Winter treatment of sheep and goats (294-304); both kinds of animal valuable (305-321).
- (3.) Mode of tending during warm weather (322-338); habits of African and of Scythian shepherds (339 383).
- (4.) Of wool (384-393); of milk (394-403)

(5.) The guarding of cattle; *(a)* against thieves—by dogs (404-413); *(b)* against serpents (414-439).
(6.) Diseases: the scab (440-463); the plague (464-473).

IV. Description of great plague in Noricum (474-566):
(1.) Of the cause and the characteristics of the disease (478-485).
(2.) The symptoms, as seen in different animals; *(a)* in the smaller kinds, as sheep, calves, dogs, swine (486-497); *(b)* in the larger and stronger beasts, horses and cows (498-536); *(c)* in wild animals (537-540); *(d)* in other classes of the animal kingdom, e.g., fishes, reptiles, and birds (541-547).
(3.) Failure of all proposed remedies (548-566).

1. The general subject of this Book is, "The management of cattle and domestic animals." "The poet," says Anthon, "intending to make the management of cattle and domestic animals the subject of his third Book, unfolds his design by saying that he will sing of Pales, the goddess presiding over cattle and pastures; of Apollo, who fed the herds of Admetus on the banks of the Amphrysus; and of the woods and streams of Lycaeus, a mt. of Arcadia [sacred to Pan, and] famous for its sheep. He then expresses his contempt for the fabulous poems, the subjects of which, he says, are all trite and vulgar, and hopes by his theme to soar above all other bards."

On Pales and Apollo, see Note, Ecl. v. 35. On Pan, Ecl. ii. 32; and on Lycaeus, Ecl. x. 15.

2. Amphrysus—a river of Thessaly, by the banks of which Apollo fed the oxen of Admetus, king of Pherae. On the river, see Leake, Travels in Northern Greece, iv. p. 337; and on Apollo and Admetus, consult Euripides, Alcestis. *Pastor ab Amphryso*, i.e., *Amphrysius;* So in Geo. ii. 243, *a fontibus unitae=undae fontanæ;* and *ales ab Indis=ales Indica*, Ovid, Am. ii. 6, 1.

3. *Cetera*—other subjects, such as those common mythological ones that are now threadbare, might perhaps please (enchain) an unreflecting mind, i.e., one which has no regard to *utility*, but merely to excitement and pleasure. Such is the force of *vacuas*. Cf. *inanem animum*, Geo. ii. 285.

4. On the stories of Eurystheus, Busiris, Hylas, Pelops, Hippodame, &c., consult Class. Dicty. By Eurystheus (the famous king of Mycenae) the poet calls attention to the labours of Hercules, which see under "Hercules" in Class. Dicty. He is called *durum* on account of his unyielding severity to Hercules.

5. *Busiris*—the savage king of Egypt, who slew all foreigners, and who was in turn slain by Hercules. *Illaudati*, "infamous," "detestable," who possessed no quality which could be praised. *Aras* refers to the story that Hercules was being brought to the altar to meet the fate of all strangers, when he burst his chains and slew the tyrant.

6. On *Hylas*, see Ecl. vi. 43. On *dictus*, consult Note, Ecl. iii. 55. *Cui (poetae)*, *Delos Latonia*, i.e., Delos famed in connexion with the history of Latona, who there brought forth Apollo and Diana. See Æn. iii. 73 sqq., and Ecl. vii. 29.

7. Hippodame, daughter of Œnomaus, king of Pisa, whom Pelops won by defeating her father in the chariot race; hence Pelops is said to be *acer equis*. *Pelops eburno humero*—Tantalus, king of Lydia, gave a banquet to the gods, and to test their divinity served up to them his son, Pelops. Ceres, through heedlessness, ate part of the shoulder of Pelops before she discovered the mistake; Jupiter, however, restored the boy to life, and replaced the lost flesh by a piece of ivory.

9. *Tollere humo—volitare per ora*—These are figurative expressions of so common a kind as not to require elucidation; *volitare per ora* is a mere variety of the phrase *esse in ore omnium*, i.e., *laudari ab omnibus*. So say the critics. But we would suggest that the words contain more than this; that the poet here compares himself, in a *quiet* and *modest* way, to Triptolemus; and that *tentanda via*, *tollere humo*, and *volitare per ora*, have a direct reference to the history of that *first teacher of agriculture*—his dangerous attempt *(tentanda via)*, his airy flight *(tollere humo)*—his triumphant success and lasting fame (*volitare per ora*). In this view *ora* will mean the *faces* and not the mouths, and *per* will signify *over the surface of*, as *per terram* (*trahuntur comae*), *per saxa*, i.e., "before," "*past*, and *in front of*." The following lines help to bear out this idea, and to keep up the resemblance. On the one side we have the favourite of Demeter, mounting in his dragon-yoked car, and traversing the earth to teach men the art of ploughing and the use of corn; and on the other, the patronised of Cæsar, soaring to the heights of poetry, and instructing his countrymen in the practice of agriculture, while, at the same time, like Triptolemus, he gains for his native land an undying fame (*deducam patriam Musas—referam palmas tibi, Mantua*). And farther, as Triptolemus, on his return to Attica, established the worship of his patroness, Demeter, and instituted the Thesmophoria; so our poet, on *his* return, will establish the worship of *his* patron, Cæsar, and institute games in his honour. Without such a

latent reference as we have suggested, what would be the use of *quoque* in line 8? It cannot be that it contrasts Virgil with Hippodame or Pelops, or any of the other personages mentioned, and none of the writers on those subjects which he calls *vulgata*, are named—so that it is not at all likely that he compares himself to any such. See Lucian, "The Dream."

10. He who is the first of a city or country to acquire the name of poet, may be justly said to introduce the Muses to his native place. *Aonio vertice*—"from the Aonian height," or "the Aonian mount," as Milton has it, i.e., Helicon, which was situated in that part of Boeotia called Aonia, and which was celebrated as the abode of the Muses.

12. *Idumaeas palmas*—Idumaea, a part of Palestine, is put for the country generally, which was famous for its growth of palms.

14. *Propter* (i.e., *prope*) *aquam*—On the building of a temple and the institution of games, see above, Note 9. On *de marmore*, see Ecl. vii. 31, Note.

15. On the Mincius, see Ecl. i. 52, vii. 12; Geo. ii. 198.

16. *In medio*, scil. *templo*, i.e., in the sanctuary.

17. *Illi* is the *dativus commodi*, "in honour of him." Cæsar, his patron, who had, through the influence of Maecenas, encouraged his work, and whose connection with it was sure to command for it success and fame.

Victor ego—et conspectus—The idea of prominence and leadership is strongly brought out by the epexegetical phrase here employed. Wagner suggests that Virgil may have inserted *conspectus* to prevent the disagreeable sequence of *ego—Tyrio—ostro*. The poet speaks of himself as of the Roman magistrates who wore the *toga praetexta* when acting as curators of the games.

18. *Agitabo currus*—This means, "I shall *institute* a race in which a hundred four-horse chariots shall run." The poet speaks on the principle of law that *qui facit per alium facit per se*. One hundred seems to have been a usual number in sacred rites, in banquets, &c. See Æn. i. 417; Hor., Od. iii. 8, 14. Besides, in the Roman circus, there were twenty-five *starts* each day of the chariot races, four chariots usually contesting each race. *Quadrijugos* has two modes of decl., either—*us*, —*a*,—*um*, — or —*is*, —*is*, —*e*. The Greek compound adjs. from ζυγον, have the same peculiarity.

19. *Linquens Alpheum*—The poet means that his games will become so famous, on account of the individual in whose honour they are celebrated, that even the Greeks will leave their own kindred festivals and frequent his. Alpheus, the river of Elis, near which were Pisa and the plain of Olympia. This is that

> Divine Alpheus, who by secret sluice,
> Stole under seas to meet his Arethuse.
>
> MILTON, *Arcad.*

Molorchus was a shepherd of Cleonae in Argolis, who entertained Hercules, when, after having slain the Nemean lion, he was either instituting for the first time, or restoring after an interruption, the Nemean games. *Lucos Molorchi*, therefore, means the "Nemean wood."

20. *Crudo cestu*—"with the untanned cestus." The *cestus*, or boxing gauntlets, consisted of leather thongs bound round the hands and wrists, and reaching sometimes as high up as the elbow. They were occasionally armed with lead or metal bosses, as seen in the woodcut, Æn. v. 405.

21. *Tonsae olivae foliis ornatus*—The poet, as about to offer sacrifice, assumes the crown usual on such occasions. *Tonsae* has been variously explained—(1), cropped, so as to be of equal length—*Voss*; (2), simply "plucked from the trees"—*Heyne*; (3), having all the longer and larger leaves plucked away, leaving only the smaller ones, that the garlands might appear more fine and elegant, and that the brow of the wearer should not be too much shaded. Cf Æn. v. 556, and 774; and see Hor., Od. i 7, 7, where *decerptam olivam* is considered to have the same meaning as *tonsa oliva*, elsewhere.

22. *Dona feram*—"I shall offer sacrifices." See Æn. v. 101; ix. 626. *Pompas ducere*—The ceremony referred to was that of carrying the images of the gods in solemn procession to the circus before the commencement of the *Ludi Circenses*. *Jam nunc juvat*—Even now, in anticipation, I experience delight in the service.

24. *Scena*—Scenic exhibitions were part of the poet's plan. There were two kinds of scene—one (the *versatilis*) which by means of a prism-shaped machine turned round, presenting three different views, as occasion required; the other (*ductilis*), which separated and disclosed the inner arrangements of the stage. *Versis frontibus* refers to the former.

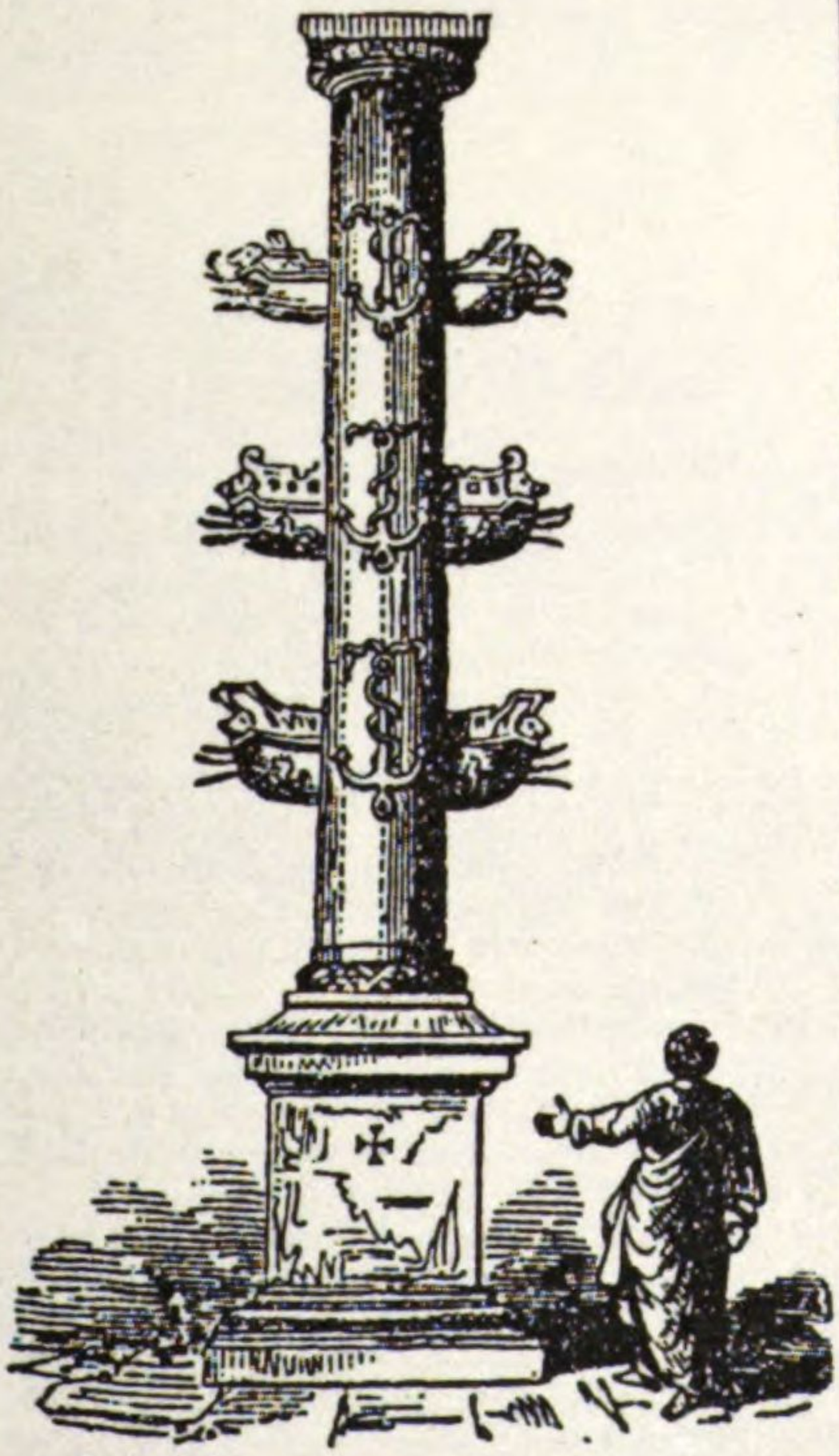
25. *Tollant aulaea Britanni*. The curtain *rose* upward from the stage at the conclusion of a piece, and did not *fall* as with us, hence *tollant*; it fell before the *commencement of a play*. The figures of Britons are interwoven in the *aulaea*, and placed in such a position and attitude as to appear to rise gradually and raise the curtain with them. The Britons had sent an embassy to Octavianus when he was in Gaul in 727, A.U.C., preparing an expedi-

tion against them, and had sued for peace. Henceforward, therefore, the Romans boasted of the "conquered Britons." Both they and the Germans were represented as men of extraordinary stature; hence they were well suited for being depicted on the *aulaea*.

27. *Gangaridum* for *Gangaridarum*. The name was properly applied to an Indian tribe around the mouth of the Ganges, and on the shore of the *sinus Gangeticus*, but is here used in a general way of *Easterns*. *Quirini*, i.e., Augustus, as a second Romulus, again founding and establishing the Roman empire. The arms of Quirinus, i.e., Quirinus (Augustus) himself.

28. *Hic*—in another part of the doors. *Undantem Nilum, &c.*—This refers to the victory of Octavianus over Antony, and Cleopatra with her Egyptian subjects. *Undantem bello magnumque fluentem* indicate the immensity of the preparations made by Antony for the struggle.

29. *Columnas surgentes navali aere.*—Servius has the following note on this passage: "When Augustus had made himself master of the whole of Egypt, which Cæsar had but partly subdued, he collected a large number of boats after the naval engagement, and from them formed four pillars, which were afterwards placed in the capitol by Domitian, and which we see at this day." Servius flourished about 400 A.D. From the annexed woodcut, representing the famous *columna rostrata* of Duillius, with its successive *stages*, or *storeys*, or *steps*, the applicability of the word *surgentes* will be at once perceived. Forbiger's explanation of *surgere* (*quia de re celsa sermo est*) does not exhibit the usual acuteness and judgment of that commentator; he might have remembered such phrases as *surgere gradibus*. Wagner remarks on the weight and dignity of these lines, which he attributes in great part to the position of the particles *atque—ac* (which latter occurs no where else throughout Virgil in the thesis of the first foot). On *magnum*, used as an adv., see Note, Ecl. i. 28.



30. *Urbes Asiae*—Cities were usually represented under the figures of women. Voss thinks that certain cities of Asia Minor are here meant, which had been punished by Augustus for refusing subjection. But it is probable that the phrase is a general one, the particular localities being referred to in Niphaten, Parthum, &c. Niphaten—Niphates, a mount of Armenia, is put for the people of that country; (so in Geo. i. 509, we meet *movet Euphrates*). The event boasted of is the restoration (in B.C. 20) of Tigranes (the younger) to the throne of Armenia by Tiberius, under the orders of Augustus.

31. *Parthum fidentem, &c.*—The Parthians were famed for their skill in fighting as they fled, or pretended to fly. They rode off as if in flight, and then suddenly wheeling round, discharged their *versas sagittas* in the face of the pursuing foe. Cf. Hor., Od. ii. 13, 17.

32. *Duo tropaea*—One for the victory over Antony and Cleopatra (in 31 B.C.), and the other over the Cantabri (in 25 B.C.).

33. *Bisque triumphatas*—This means the East on the one hand, and the West on the other. The East was twice triumphed over in the defeat of Cleopatra (as above), and in the restoration, by the Parthians, in B.C. 20, of the Roman standards which had been taken from Crassus; and the West, in the two subjugations of the Cantabri, in 25 B.C., and again after their rebellion in 22 B.C. The most learned of recent commentators believe this passage to have been inserted after the completion of the work by Virgil.

Parii lapides—The marble of Paros was particularly suited for works of art. *Spirantia signa*—"life-like statues." Cf. Pope, Temple of Fame—

> Heroes in animated marble frown,
> And legislators seem to think in stone.

The statues are to be those of the Trojan line from Jupiter, in the following order—Jupiter was the father of Dardanus—Dardanus, of Erichthonius—Erichthonius, of Tros—Tros, of Assaracus—Assaracus, of Capys—Capys, of Anchises—Anchises, of Æneas—Æneas, of Iulus.

36. *Trojae Cynthius auctor*—On the epithet Cynthius see Ecl. vi. 3; and on *Trojae conditor*, Geo. i. 502. Apollo was the tutelary deity of Augustus—and the latter was even called the son of the former.

37. On another part of the doors Envy is represented, but overcome and cast down to Hades. This is emblematic of the triumph of Augustus over his enemies, (so that the invidious were obliged to be silent,) and of the conclusion of the civil wars. It must be a picture, Wagner supposes, that the poet now thinks of, for all these scenes and characters could not well be given in statuary.

38. *Cocytus*, one of the rivers of Hades (κωκυτος, from κωκύειν). For the story of Ixion on the wheel, see Class. Dict., and cf. also Æn. vi. 616, with note and woodcut. Virgil represents Ixion as bound to the wheel by serpents; the other version of the legend says, chains.

39. *Saxum*—The stone which Sisyphus was ever endeavouring to roll up to the top of a hill, but which always ran back upon him when he got it near the summit.

40. Meantime the poet proposes to proceed with his subject, viz., the trees of the forest, sacred to the nymphs—the affairs of cattle-rearing (*saltus*, i.e., *pascua*), which have not been heretofore sung (*intactos*) by any Roman poet.

41. *Haud mollia jussa*—"your by no means easy requests." The composition of the Georgics, as we have before stated, was the suggestion of Mæcenas.

42. *Cithaeron*—A range of mountains between Attica and Bœotia; it is here mentioned either on account of its celebrity as a hunting ground, or because of its good pasture and flocks. On Taygetus, see Geo. ii. 488. Its dogs, and indeed all Laconian hounds, were famed for speed and skill in hunting. Epidaurus, in Argolis, where was a famous temple of Æsculapius, and all Argolis were noted for their superior breed of horses. All these, he says, as with one voice, invite him to the song, and are impatient to hear.

46. Observe the peculiar use of *accingar* governing the infin. instead of the gerund with *ad*.

48. *Tithoni*—the son of Laomedon, and great-grandson of Tros, and therefore one of the Julian ancestors. The meaning of the phrase is, "From Tithonus down to the present time." See Geo. i. 447.

49. *Praemia Palmae*, i.e., "the rewards of the Olympian victory," *palma* being put for *success* generally. Wagn. But it would appear from Plutarch, Symp. viii. 4, 1., that a palm was given to the victor as well as an olive crown, so that *palma* must be taken literally.

50. *Fortis ad aratra*, scil., *vehenda*. But, "strong for the plough," is a very common phrase in our own language, and we must give the Latins a little liberty in using similar expressions, and not supply words for them on all occasions.

52. *Torvae bovis*—"of the ill-looking cow." *Torvus* is a word scarcely translatable in English; it implies ugliness of aspect, with suspected savageness of character, which no phrase that we think of expresses better than "ill-looking;" "scowling" suggests only one of the ideas. *Turpe caput* (τυφυμέτωπος)—"coarse head," is our *professional* term, i.e., large and unsightly; a *fine head* is a mark of beauty in *most* animals.

Plurima cervix—"brawny neck," a neck with much muscle, "long and thick."

53. *Palearia* (from *palea*, the *wattles* or *gills* of a cock), the *dewlap*, or large fleshy excrescence that hangs down from the neck to the front of the legs.

55. Then, moreover, there is no end to her long side (i.e., her side is very long). All things are on a large scale, even her foot (or leg), and she has "shaggy ears at the root of her crumpled horns." *Camuris*, "twisted," bent inwards.

56. *Nec mihi displiceat*—This is an example of the figure *Litotes*, or *Meiosis*, the phrase being equal to *valde placeat*.

Insignis maculis et albo—It is difficult to say what Virgil means by these words. Some suppose "coloured spots on a white ground;" others, "*white spots* on a coloured (red, black, &c.) ground." Wagner, Forb., and Ladewig prefer the latter, making *maculis et albo* a *hendiadys* for *maculis albis*. We are inclined to think that the poet intends *white* to be the *ground colour*, for the very word *spot* or *stain* (*maculis*) implies *exception* to, and *variation* from, something *more extended* and *general*.

57. *Aspera cornu*—"vicious (dangerous) with the horns;" and more like a bull than a cow: and "which is altogether tall;" *ardua* has an idea of *dignity* connected with height.

59. *Verrit*, &c.—"and as she walks, sweeps her footprints with the tip of her tail."

60. On the syntax of *aetas pati*, see Geo. i. 305, Note. Lucina, the goddess presiding over birth, is put for "the act of bearing." So Thetis for the *sea*, in Ecl. iv. 32.

61. Instead of *ante decem annos*, and *post*

quatuor annos, the more usual expression would be *ante decimum*, and *post quartum annum*.

62. *Cetera*, scil., *aetas*—"the remainder of their life," is neither suited (*habilis*) for breeding, nor is it strong for the plough.

63. *Interea*—"meanwhile," i.e., between the fourth and the tenth year. *Superat*—"is abundant." *Gregibus* does not here mean *flocks in general*, but only those of the ox kind, and of these the females in particular. So *gregem*, *pecus*, *armentum*, &c. are sometimes put for females only, as they form the largest proportion of every flock.

64. *Pecuaria* means cattle of all kinds, for the precept is universally applicable. *Primus mitte*, "be the first to entice your flocks." *Solve*, "let loose," for the males were kept confined for some time previous to the breeding season.

66. *Optima quaeque, &c.*—"all the best period of the life of wretched mortals is the first to fly." On *aegris*, see Geo. i. 237. "Diseases and sorrowful old age succeed." Cf. the sentiment of the modern song—

"Old age comes with sorrow, with wrinkle, with furrow."

68. *Inclementia*—want of compassion, i.e., "obduracy," "ruthlessness." So *Divum inclementia has evertit opes*, in the Æneid.

69. *Semper erunt*—"There will always be some cows, whose bodies, i.e., which (*quarum corpora=quas*) you may wish to change."

70. *Enim*—Hand, Tursell. ii. p. 380, endeavours to show that *enim* is sometimes equal to *igitur* (*quum ita sit*) in exhortation or in summoning, and he would take it thus in the present passage. It may also be used here as before, in Geo. ii. 509 (where see Note), for *quidem*, which will make an appropriate sense as follows: You will now and again be finding cows which you would wish to change; [change these, of course,] but *indeed* (*enim*) [I would advise you] be always recruiting your stock [whether you see faulty animals or no], and anticipate [the diminution], i.e., be beforehand, in supplying new beasts, lest, after they have been lost, you should feel the want (*requiras*) of them: and choose fresh brood mothers for the herd [i.e., to keep up the number of females, *armentum*, referring to the *females only*—see above, Note 63] every year." *Requiras* seems to mean, "feel the want of, with a fruitless desire of regaining." To *amissa* supply *corpora*. *Sortire* here means to "choose with judgment and deliberation, with the view of substituting for others."

72. *Pecori equino*, i.e., the mares. You must be equally choice in your selection of the mares, and in changing frequently the brood mothers. In the next line, however, the poet directs his attention to the males.

73. *Quos submittere*—This refers to the selection of young males which are to be reared for "stallions." *Submittere* is used in a general way of those which are substituted in the room of others, or which reared for the purpose of keeping up the stock; there it is employed in a special manner of those which are brought up for "sires," and this is the sense here, as *in spem gentis* shows. See Note on Ecl. i. 45.

75. *Continuo* (ἀφαρ)—"from the very first," i.e., from birth, the thorough bred colt paces the fields with stately step [with a step more stately than usual].

76. *Mollia crura*—"his limbs moving with ease and grace." *Mollis* in any other sense would indicate a *defect*. *Reponit* seems to be used here as in Horace's phrase *ligna super foco large reponens*, to signify simply "lay," "lay down," or "set down," *re* having no idea of *repetition* (or *alternation*), but simply indicating *suitableness of place*; *reponit*, "puts in the right place," in the position which you might expect. Translate, "and sets down his limbs with ease and grace;" or to avoid the appearance of making *mollia* an adv., "sets down pliant [easily moved, i.e., not too stiff, and not too supple and slack] and graceful limbs." This idea is more distinctly brought out in Xenophon's phrase (De Re Equest. i. 4) ὑγρῶς κάμπτειν τὰ γόνατα. To observe closely the gait of a living *thorough-bred*, as opposed to that of an animal of inferior blood, will prove the best commentary on this line.

78. *Ponti*—"bridge." Some books read *ponto*, "the deep," which is lame and insipid after *fluvios minaces*.

80. The marks of a good horse are: a lofty neck, a "*fine*" head, a short belly, a plump back, a muscular "*counter*."

81. *Animosum pectus*, &c.—"his high mettled chest (*counter*) proudly swells with brawny thews." *Brevis alvus*—our modern connoisseurs of horse flesh take this as one of their marks, and a beast which has much slackness between the ribs and the high bones of the front part of the hip (the "*tor* bones") is not regarded with approval. The round barrel shape of body is the best. *Argutum caput* is, we have little doubt, what we now call "a fine (small) head," and not a "gracefully moving head," as most of the commentators say; and as Dr Smith (Lat. Dict., under *argutus*) also interprets, in opposition to the testimonies of Columella, Varro, and Palladius, who give the small head as a token of good blood.

82. *Spadices glaucique*—The *bright bay*, and the *grey*. "*Spadix* is a Greek word, signifying a palm branch plucked off with the fruit; then, as the fruit of the palm was of a shining red, *spadix* or *Phoeniceus* came to denote that colour." Martyn, (who

quotes Aulus Gellius, and Plutarch.) It is therefore bright bay, or chestnut colour. This colour is also called *badius* (from βαῖς, βάϊον, a palm branch), whence the Italian *bajo* and our "*bay*."

83. *Gilvo*—This is usually understood to mean *dun*; others call it *sorrel colour*. It is otherwise written *gilbus*, and is the ame word as the German *gelb*, and our *yellow*. *Albi* means a pale or dirty white. *Candidi*, pure white horses were highly esteemed for their beauty and fleetness. See Æn. xii. 84, *Qui candore nives anteirent, cursibus auras*.

84. *Micat auribus*—"his ears quiver." *Tremit artus*—"he trembles, (not with fear, but with excitement) in every joint." On the syntax of *tremit artus*, see Ecl. i. 55.

85. *Ignem*—*ignis* is often used of that fiery spirit which is betrayed by the hard breathing of a horse. *Collectum*—amassed, "worked up," through keenness for the fight. Cf. the phrase *irasci in cornua* used of the bull preparing for the fight.

87. *Duplex spina*—"a twofold ridge runs along his back." In a horse with an *obesa terga*, or full fleshy back (plump), the flesh rises up on each side of the backbone proper, so as to make two ridges. This is an object of constant praise by ancient writers on this subject. With Virgil's description, compare the beautiful passage in Job, chap. 39, verse 19, sqq. "Hast thou given the horse strength? hast thou clothed his neck with thunder? canst thou make him afraid as a grasshopper? the glory of his nostrils is terrible. He paweth in the valley, and rejoiceth in his strength: he goeth on to meet the armed men. He mocketh at fear, and is not affrighted: neither turneth he back from the sword. The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting."

89. *Amyclaei Pollucis*—of Pollux from Amyclae, which was a Laconian town, about 20 stadia from Sparta. It was the royal city of Tyndareus, whose wife was Leda, the mother of the Dioscuri (Castor and Pollux).

90. Cyllarus is usually spoken of as the horse of Castor. On the horses of Mars, see Hom. Il. xv. 119; and on those of Achilles, Hom. Il. xvi. 148 sqq.

91. On the form of the gen. *Achilli*, see Note on Ecl. viii. 70; and Æn. i. 30.

94. *Talis Saturnus implevit, &c.* For this story, consult Class. Dict., under "Saturn," and "Phylira." On Pelion, see Geo. i. 281. *Pernix* is an adj. formed from the participle of *per-nitor*, "to persevere in exertion," or "to struggle with intensity of exertion." Servius takes it in the former sense, Doederlein in the latter. We incline to agree with Doederlein, and do not take *pernix* as a *constant* epithet of Saturn, but as one applicable to him only at this special time. We would translate the words separately, taking *Saturnus* first, *Saturn*, exerting himself to the utmost on the approach of his spouse. This idea will entirely correspond to, and keep pace with, the suddenness of action expressed by *effudit*.

96. The steed that is disabled from duty by disease or by age is to be removed from the flock, and kept about the farm stealing (*abde domo*) to do such little duties as may be required of him. *Nec ignosce* may be taken in two ways; either, (1.) nor pardon (i. e., have compassion for) his old age, which is *turpis*; i.e., although you might be inclined to favour him as a good old servant, yet let the real interests of your stock determine you to pay no regard even to his age; because in itself it is *turpis*. We use the phrase "dirty" in a somewhat similar manner to this use of *turpis*, as expressive of an *indefinite* kind of inferiority. (2.) The second mode is to resolve *nec* into *et non*, and to join this *non* with *turpi*, "and pardon his old age, not base;" or, "be indulgent to his not inglorious old age." *Turpis*—"to be despised," or "looked down upon." The appropriateness of the diction and the expressiveness of the terms employed in 92, 93, 94 (*effudit, pernix adventu conjugis—implevit—acuto hinnitu*)—and in these lines now before us (*laborem—ingratum—trahit*) are very remarkable.

98. *Ad proelia—non ad veram pugnam et bellum, sed ad ipsam admissuram referenda; et "proelia Veneris"* [*mollia proelia*] *frequenter*. Heyne.

100. *Incassum*, see Geo. i. 387. *Furit*—"fusses" expresses the idea better than "rages." *Ergo, &c.*, "on this account you will note the spirit, and especially the age, of each, then (*hinc*) his other qualities, such as his *pedigree*, and his love of praise."

101. *Prolem parentum* has been variously interpreted—1st, the other progeny of his parents besides himself, i.e., you will examine into the character of his brother foals. *Heyne*. 2d, you will examine into his own progeny if he has become a *parent* (*sire*). *Voss* and *Jahn*. 3d, the race of his parents, i.e., his *parentage* or *pedigree*. *Prolem* would thus mean the "continuous race of his ancestral stock." Servius, Wagn., Forb., &c. With this last view we agree, as the only one which appears consistent with the connection, and with common sense.

104. *Corripuere*, i.e., *corripere solent*, see Geo. i. 49. *Corripere, rapere, carpere viam*

are metaphorical expressions suggested by the appearance of a horse's legs and feet when galloping, since he seems to seize one portion of the ground after another in his momentary grasp. So Shaksp. says, "He seemed, in running, to *devour the way;*" and, in common conversation, we talk of a horse "*cutting* the ground fast." On *effusi carcere*, see Geo. i. 512; and Æn. v. 145, where an illustration of the circus is given.

105. *Exsultantia corda*—"their *bouncing*, or throbbing, or bounding hearts." So we speak of the heart "*leaping to the mouth*," either by fear or joy. *Haurit*, "exhausts," "drains"—the excitement (*pavor*) causes the heart to propel the blood more quickly from itself, and thus to exhaust the supply, inducing paleness and trepidation. So in Aeschyl., we have ὀρχεῖται καρδία φόβῳ. *Juvenum*, i.e., the charioteers.

106. *Pulsans pavor*—"throbbing fear exhausts their bouncing hearts."

Verbere, put for *flagello*. *Pronti*, "leaning forward." *Dant lora*, "give loose rein."

108. *Vi*, i.e., *cum impetu*. *Sublime*, the neut. of the adj. used as an adv. See Ecl. ix. 29. Cf. for a very similar passage, Hom. Il. xxiii. 368.

109. *Vacuum aera*, "the thin air." *In auras*—on the difference between this phrase and *ad auras*, see our Epitome of Wagn. Quaest. x. *Ad auras*, "towards the heavens (air)," the object spoken of being supposed to touch the earth, or at least to be but the shortest way elevated above it. *In auras* signifies *completely off the ground*, and up into the air. See our Note on Æn. ii. 759.

111. *Nimbus arenae*—an imitation of the Homeric phrase (Il. xxiii. 365), ὑπὸ δὲ στίρφοισι κονίη Ἴστατ' ἀειρομένη, ὥστε νέφος ἠὲ θύελλα. *Humescunt*, scil. *Aurigae*.

112. *Est* is inserted here to restrict the phrase to this particular case—to the horses and charioteers mentioned. Were *est* omitted the meaning would be *quite general*. Wagn., Qu. Virg. xv.

113. *Erichthonius*, or Erechtheus, a king of Athens, after Amphictyon: he was the first to yoke four horses in a chariot, according to the legend, as the centaurs were the first to tame horses and render them subject to man's control. But the credit is here given to the *Lapithae*.

115. The *Lapithae* (see Class. Dicty.) are called Pelethronii, from Pelethronium, a valley of Mt. Pelion, in Thessaly, their chief settlement. *Dedere gyros*, "invented the ring," i.e., to train horses by making them run round in a ring.

116. *Equitem*—the horseman. There is no necessity for taking this as equal to *equum*, a plan which the grammarians proposed, for, if an *eques* is said *incedere*, *decurrere*, why may he not, with equal propriety, be said *insultare*, *glomerare*, &c. What he causes the horse to do is ascribed to himself—"*Qui facit per alium, facit per se.*" *Sub armis*, i.e., "fully equipped."

117. *Glomerare gressus superbos*, "To curvet with proud prancings," or, "To curvet and prance." *Glomerare* means to throw the *front* legs in a circle, bending towards the *hind* ones, the latter remaining nearly straight. The epithet *superbos* seems to confine us in our interpretation to that *show-off* kind of prancing which horses are taught to practise. We have seen the phrase translated, "to *gallop* with *stately paces!*" Who that ever saw a horse gallop could talk of "stately paces," in such an act?

118. *Aequus uterque labor.*—It will be remembered that the poet speaks of horses for two especial purposes, 1st, in 49, for carrying off the Olympic prize, i.e., for excellence in the horse, or in the chariot race; and, 2nd, for breeding purposes, 73. To these two objects, *uterque*, in our opinion, refers, and the meaning is, "Equally exhaustive on the strength (*aequus labor*) are the training for the games, with the contests in them, and the exertion attendant on acting as the *maritus pecori*." Voss takes *uterque labor* as meaning the toil both of riding, and of running in the chariot, connecting this line with 113 and 116. The great objection, however, to this idea is that the lines mentioned are part of a *digression*, and *not* of the *main subject* at all, whereas we return in 118 to the *main subject;* it is not likely that Virgil would thus jumble up his poetic embellishments with his didactic precepts.

Aeque, "with equal care," i.e., the breeders are equally careful to select a young, spirited, and fleet horse, whether he be intended for the races, or be destined to act as the *maritus pecori*.

120. *Quamvis*, &c.—Although he have often turned the enemy to flight—and although he boast of Epirus or Mycenae as his native country—and although he be sprung even from Neptune himself [see the stories of Arion, Neptune, and Ceres, in the Class. Dicty.];—yet let not all these honours weigh with you, if he have not *youth*, *warm blood*, *and high mettle*, conjoined to *swiftness of foot*, and the other qualities mentioned. *Quamvis* and its clause depend immediately on *exquirunt*—they search into his "*points*," although he have such feats and antecedents to recommend him.

121. *Epirus* (see Geo. i. 59) and Mycenae as indeed the whole of Argolis (above, 44), were famed for the excellence of their breed of horses, and for the richness of their pastures.

122. *Gentem deducat origine Neptuni*—This refers to Arion, the famous horse which Adrastus used in the war against Thebes. He was the offspring of Neptune and Ceres.

123. *Instant sub tempus*—"they (the breeders) are eagerly attentive at the approach (*sub*) of the breeding season, to fill out with firm (and close) fat, that horse which," &c. After *impendunt curas* we should expect *in eum distendendum*, rather than *distendere*. The phrase *impendere curas* is equal to *curare*. *Pingui* for *pinguedine*.

126. *Florentes*—either "in bloom," or rather "in fresh vigour." Some books read *pubentes*.

127. *Superesse*, i.e., *sufficere*, or rather, perhaps, as Gellius explains it, "to be above the toil, and not to be oppressed by it." "And that a puny offspring may not perpetuate the meagreness of their sires."

129. *Volentes*—"on purpose." *Armenta*—"the females;" see above 63, Note.

130. *Nota voluptas*—The well-known pleasure, i.e., known from former years; *primos concubitus* signifies the first *intercourse of the season*. Some (Jahn) take *nota* to refer to the shepherds, "well-known to the shepherds;" but no one will, we think, approve of this interpretation. Commentators have raised a very foolish controversy on a very plain statement.

133. *Area—Zephyri*—put to indicate the time of *admissura*, viz., of horses, from the vernal equinox.

135. *Hoc faciunt*—They do this, i.e., they adopt this course, lest excessive pampering should deaden the quickness of the generative soil, and block up and render sluggish the passages. *Usus genitali arvo*=*genitale arvum*.

138. *Patrum*—"the sires." *Matrum*—"the dams." The farmer's anxiety is now transferred to the mothers, which are allowed to roam about at pleasure, and are freed from drawing heavy waggons, from racing, and from stemming rapidly running floods. *Rursus*, i.e., *vice versa*.

140. *Plaustrum*—see Geo. i. 163. *Carpere prata*, i.e., "to scour the meadows." *Carpere* means to "take by degrees and deliberately," but here *acri fuga* being joined to it, the ideas of slowness and selection are necessarily omitted. See Note above, 104, on *corripuere*.

143. *Vacuis saltibus*—"the open pastures," i.e., such as have no rocky heights, or marshes, or pitfalls, or other obstable by which the pregnant beast might injure itself. This view is confirmed by *plena flumina* following, which directs that the streams should not have precipitous banks, which would prove injurious to the flocks, by straining them. Some interpret, *vacuis* "lonely;" others, "free from the males of the flock."

Pascant—"let them (the shepherds) feed them." Heyne argues that the active form may be used of the cattle too; but Wakef. on Lucr. ii. 995, has shown that *pasco*, *pascis*, *pascere*, &c., are never used for *pascor*.

144. *Muscus ubi*, scil. *est*. As a general rule *est* ought not to be omitted in a relative clause, but this principle is frequently violated, and especially when *ubi* is the relative word. See Note on Æn. ii. 546, and Geo. i. 234.

145. *Procubet*—This is a very rare word, being found only here and in one passage of Claudian, where, however, it is used in its primary sense. Consult Lat. Dict.

146. Silarus was a river of Lucania. It is now called *Selo*.

147. Alburnus (*Alburno*) was a mountain of Lucania, close to the river Silarus. *Volitans* is used substantively, "a flying insect." So *volans (volantis)* is employed in Geo. iv. 16, for *bees*, and in Æn. vi. 239, for *birds*. *Cui nomen asilo*—This is a Greek construction, the dat. being used where we might expect the nom.

148. *Oestrum* (οἶστρος)—The "gadfly;" it was otherwise called *tabanus*. It had a powerful sting in its tail, with which it deposited its eggs underneath the skin of animals; and these producing young flies, caused ulcers of a malignant kind to the cattle.

Vertere vocantes—"have translated."

149. *Asper*—"vicious," "cruel," "passionate," "furious." *Sonans acerba*—"uttering a harsh and threatening hum."

151. *Tanagri*—The Tanager joined the Silarus near Mt. Alburnus. See above, 147. It is called *sicci*, as being dried up by the heat of summer.

152. *Hoc monstro * * Juno*—By means of this monster (the *asilus*) did Juno in former days exercise her savage passion, having planned a fell plague for the Inachian heifer. This refers to the story of Io, who being beloved by Jupiter, and consequently abhorred by Juno, was, by the former, changed into a cow. Juno, to wreak her vengeance on both her husband and his paramour, sent the *asilus* to torment the heifer, which, in consequence, wandered over all parts of earth, till at last coming to Egypt, she was restored to her human form, and became the Egyptian Isis, being at the same time married to Busiris.

154. *Acrior instat mediis fervoribus*—"It is more furious in the mid-day heat." It cannot mean, "in the midst of summer," as line 156 shows. Note the hiatus in *pecori armenta*, and see Ecl. iii. 6.

156. Observe *recens* used adverbially; and see *acerba sonans*, 149.

158. *Inurunt notas et nomina*—The shepherds brand special marks of excellence (*notas*) on *individual heads of cattle*, and also the name of the breed to which each belongs. Or *notas et nomina* may be an epexegetical phrase, meaning "marks which shall distinguish the breed."

159. *Et*—This conjunction has caused much difficulty to critics. Some take the words *nomina, et quos* as standing in apposition to one another; "they brand names (on the cattle), even those which," &c. But it is perhaps simpler (with Heyne and Voss) to supply after *et*, *inurunt notas iis;* and they brand marks on those which they wish to bring up. Or the whole sentence, from *quos* to *glebis*, may be an accusative depending on *signant*, or *notant*, which is suggested by the foregoing clause.

On *submittere*, see above, 73; and on *habendo pecori*, Geo. i. 8.

161. *Horrentem*—"bristling," "rough," as a heretofore uncultivated field with hard clods.

162. *Cetera armenta*—Either all the rest, *except* the *marked ones*, i.e., such as were set apart for milk only; or all the rest, except those destined for agricultural purposes, of which he speaks in the sequel.

165. *Insiste*, "enter on the mode of taming." *Insiste* is found with the accus. also in Æn. vi. 533; vii. 689, &c.

Faciles animi—"while their minds are teachable," i.e., easy to be moulded to your purpose.

167. *Circlos*, syncopated for *circulos*, like *periclum, vinclum*, &c. Observe that *dehinc* is here a dissyllable.

168. *Ipsis e torquibus*, "from these same collars," i.e., the *circuli*. *Aptos*, "fitted," "yoked." This is Wagner's idea, which is adopted by Forbiger. But we must dissent from these high authorities, for the reasons now to be assigned. There were three modes of yoking cattle: 1st, by the horns; 2d, by the *jugum*, or cross bar (as may be seen in the woodcut, Æn. x. 575); 3d, by a "*coupling collar*, made of twisted rope (*torques*) passed round the necks of a pair of oxen," (Rich.) as in the illustration at Geo. i. 163, which see. This third mode was that very generally employed in agricultural operations, such as the drawing of the *plaustrum*, and it is that to which, we doubt not, Virgil refers. We therefore take *ipsis* in the plain sense of "themselves," the pronoun noting opposition or contrast, and indicating something important and independent in itself, and superior to what has preceded, and implying a *usual* kind of *gear*. Moreover, a *loose collar of fine osier* would not be well suited for yoking beasts which were intended to draw even *inanes rotas* (i.e., a vehicle without a load, or wheels and frame without body). And further, as *dehinc* points to a second step in the training, surely a second step is also implied in the harness used in such training. The whole meaning we therefore take to be as follows: "First bind round the necks of the animals, *separately*, loose collars, made of fine osier (so as to be light and unconfining); then afterwards, when they have been accustomed to the bondage, yoke a *pair together* by the *torques*, (which is *intermediate* between the *circulus*, and the *jugum*,) and either make them run together without any vehicle, or let *inanes rotae* be drawn by them." The fact that there was a particular kind of neck gear called *torques*, seems to decide the matter quite satisfactorily. The third step of the training process is described in 172, where the *temo* and *jugum* are employed, together with a *validum pondus*. *Pares*—"matches," "pairs."

169. *Conferre gradum*—"to pace together," to go on evenly, and in step, as it were, so that the one may not press against the other, through irregularity in their motions.

170. *Rotae inanes*, i.e., an empty vehicle.

174. *Pubi indomitae*, i.e., the young cattle not yet tamed.

175. *Vescas*—This adj. is derived by Gellius from *ve esca*, meaning *scantiness of food*, and thence *leanness*, and *smallness*. Voss deduces it from *vescor* in the sense of *consuming, wasting, emaciating;* and hence, in the passive signification, *emaciated, small*. Doederlein thinks it comes from *vagari*, as *vascus* from *vacare*—so that it would denote anything *vacillating*, and easily moved by any breath of wind. May it not be kindred to *vesica*, or *vensica*, which is said to be derived from *ventus?* The meaning of "light," "small," would thus be a natural and evident one.

176. *Frumenta sata*—what we call "sheaf-corn," i.e., the stalks taken with the ears. It may also mean the corn while still in the blade, before "shooting," or bursting into ear. *Fetae vaccae*--the cows that have calved. The milch cows should not fill the pails, as our forefathers used to order, but expend all the produce of their udder on their young.

179. *Sin studium*, &c. But should your taste (zeal) incline rather to training war and race horses, let the first task of your colt be to view the accoutrements of war. Most commentators supply *formare pullos* (from 163) to depend on *studium* [for the syntax of which see Geo. i. 305], and to govern *ad bella, turmasque*. But we object to this ellipsis, because it is a forced one, and because it is not only supplied from a very remote line, but is moreover suggested by a word in a relative and sub-

ordinate clause. We would therefore propose (1), that, as in a construction exactly similar to that with which we now deal, viz., in Geo. ii. 73, we have, with Wagn., Forb., &c., taken *modus (est)* as equal to *solemus*, and in our note on Æn. ii. 350, we have, with such high authorities as those just mentioned, added to Kritz. and other eminent grammarians, considered the phrase *animus est* equal to *vult;* so here we are of opinion that *studium est* expresses a *verbal notion*, and is equivalent to such a word as *properare* (to be eager for) or *inclinare*, both of which may be followed by *ad* and the accus. And we would thus make *ad bella* depend *immediately* on *studium (est)* without the intervention of any ellipsis. (2) Or *studium (est tibi)* may be taken as equal to *studiosus es*, which is sometimes followed by *ad* with the accus.

180. *Aut pruelabi*—Observe the conjunction connecting phrases so different in character as an accus. case and an infinitive. Cf. Cæs. B. G. iv. 24, *ex arido, aut progressi.* For other examples, see Geo. i. 25; Æn. i. 124, ii. 5 (with note), xi. 180.

Alphea flumina Pisae—The town of Pisae, near which the Olympic games were held, was on the banks of the Alpheus, a river of Elis. See above, 19.

181. The grove of Jupiter, the famous Altis, contained the stadium, or race course.

183. *Lituos*—In our Note on Æn. vii. 186, there is an illustration of the augur's wand, called *Lituus.* But the following woodcut represents another kind of *lituus*, viz., the trumpet, which was used by the cavalry. This, taken with *animos atque arma videre*, means, to see military engagements; of course mere *reviews* and parades are meant.

Gementem tractu—"creaking as it is dragged along."

186. *Plausae cervicis*—"of the patted neck." *Magistri*—"of the groom."

188. *In vicem*—"in its turn," i.e., when the time comes; when its turn comes round. *Mollibus capistris*—"the soft headstalls," or "*halters*," or "muzzles." Observe that the last syllable of *invalidus*, next line, is lengthened by arsis.

190. *Tribus exactis*—"when the fourth summer shall have been added to the three (of his life) already past," i.e., when he shall have entered on his fourth summer, which is identical with the beginning of the fourth year of his age, since foals are usually brought forth in the early part of summer. Some books read *acceperit* for *accesserit*, which will make nearly the same sense, "But when the fourth season shall have received him, three having passed." In the former mode, *tribus* is the dative case—in the latter, the ablative.

191. *Carpere gyrum*—"to run in the ring." See above, on 140.

Sonare compositis gradibus—"to sound with measured tread." Forb. interprets *compositis* as equal to *sedatis, moderatis*, or *placidis.* But we rather think there is some reference to *regularity* of movement, which was doubtless practised for the purposes of war.

192. *Sinuet alterna volumina crurum*—"let him arch the alternate foldings, or bendings, of his legs," i.e., let him bend and throw into an arch his legs alternately. This seems to be a description of the act of *trotting;* the Greek term is διπροχάζειν, "to make two wheels"—an expression which will appear very appropriate, when we observe accurately the mode in which a horse lifts his feet in a trot. See Donaldson, Cratylus, 2d ed., p. 297.

By *volumina*, some understand the *joints* or bends of the limbs. See Dr Smith's Lat. Dict., *sub voc.*

193. *Sitque laboranti similis*—"let him be like one toiling." We believe that this phrase denotes what we call the "canter," in which a horse raises the forepart of his body, and throws it somewhat back, as if the rider were reining him in, and he were struggling against the restraint. We are singular, so far as we know, in this interpretation, but we believe that it will commend itself to the approval of scholars, when they have carefully watched a cantering horse; and when they consider the order in which the different gaits of horses are here introduced. We have first the *walk*, regular and deliberate; then the trot, which is a *fast walk*, i.e., the legs are lifted in the same manner as in the *walk;* next the *canter*, which is a kind of leisurely gallop; and last, the *gallop* itself (*tum cursibus auras, &c.*) We do not think it at all likely that Virgil would omit that mode of a horse's movement which is of all the quicker motions the most easy and agreeable for the rider; and at the same time the most useful in war. All who have ever practised horsemanship will agree with us that of the rapid movements, there is none in which a rider can so easily manage both his horse and his accoutrements as the *canter.*

194. The order is *tum, tum vocet* (i.e., *provocet*). The simple *vocare* is often thus used for *provocare*, as in Geo. iv. 76.

196. *Hyperboreis*, i.e., northern. Consult Dicty. of Biog. and Mythol. *Densus Aquilo*—Some interpret, the "condensing north wind;" while others explain, "condensed,

and thick, as it were." Such a wind as is difficult to resist, and of that kind which, as the common saying, in some parts of our own country, has it, "*might be cut with a knife.*"

197. *Arida*—"rainless." Scythia—a general name for northern regions, though in later times it signifies the districts in the north of Asia. The Scythia of Herodotus was the south part of European Russia.

199. *Horrescunt*—This term, as applied to water, denotes what anglers call a "ripple," from which its application in the present case may be readily understood.

200. *Silvae dant sonorem*—The blast which makes the summits of the trees emit a sharp and loud sound, appears to be only *lenis* in its effect when acting on the comparatively short and yielding grain stalks. This consideration will help to account for the apparent inconsistency in *densus Aquilo*, and *lenibus flabris*. *Longi fluctus*, i.e., billows which roll on from a long distance. Cf. the Homeric μακρὰ κύματα.

201. *Ille*, scil., *aquilo*. Some refer it to the horse.

202. *Hic*—the horse. *Eleĭ*—on this term consult Note, Geo. i. 59; and on *metas* and *spatia* see Note on Æn. v. 145, with woodcut there.

204. *Belgica esseda*—a kind of war chariot on two wheels, used by the Germans and the English, and spoken of by Cæsar, B. G. iv. 24, 33. *Feret*, "will carry," or "bear," because the *esseda*, as being two wheeled, leaned on the back of the horse with some of its weight.

205. *Farrago*—a mixture consisting of *far*, or barley, vetches, and other legumes. The principal ingredient was *far*, and hence the term *farrago*. It is called *crassa*, either from its effects in making *crassus (fat* and *dense)*, or because it is really *crassus* in itself.

208. *Prensi* is to be taken literally, "when caught." *Verbera lenta*, the "pliant lash." *Lupatis*—The *frenum* or "*bit*" had sharp knobs, of unequal height, like wolfs' teeth, raised upon it, for the purpose of bruising and paining the interior of the mouth.

212. *Relegant*—"they banish." See the article "Banishment," in Smith's Antiq., and *Relegatio* in particular. *Sola*, "solitary," "lonely," "remote."

219. *Magna Sila*—The common reading is *silva*, but *Sila* has the authority of the older MSS., according to Servius. *Sila*—a large forest on the Appenines, in Bruttium, famed for its pitch. *Magna Silá*—Observe the accent falling successively on two similar final syllables. This is a fault, generally speaking, but here it is considered a beauty, bringing out more forcibly, as it does, the strength of the adj. See Æn. i. 569, with our Note; and iv. 345. Consult Wagn., Quaest. Virg. xxxiii. 8.

221. *Alternantes*—"reciprocating blows," it is equal to *vicissim*. *Lăvit*, short in pres. but long in perf., *lāvit*. Olympus is put for heaven, i.e., the sky. *Longus*, either "distant," or "extensive."

224. *Stabulare*, is used in a neuter sense for *stabulari*. "*Nor* is it usual for those at enmity to stall together." So Octavian says to Antony, "We could not stall together in the whole world."—Shaksp.

225. *Abit*, "retires, and lives an exile in far distant regions."

226. *Multa* and *multum* are both used as adverbs for "much;" there is this difference, however, that *multa* suggests the separate and individual parts of anything to which the repeated action has regard, while *multum* expresses simply the *manner*, and is equal to *vehementer*, *valde*. But the poets are not careful to observe this distinction.

228. *Aspectans*, "looking back to the stalls." Observe the difference in tense between *excessit* and its co-ordinates, *abit* and *exsulat*, to express not only the suddenness of resolve, but also the quickness and firmness with which the plan was carried into execution. Its time and action are *specially* contrasted to the time and action of *aspectans*, "and, looking back to the stalls, he *at once* departs from his ancestral realms." We do not perceive the drift of Wunderlich in his remark, *convenit Perfectum, excessit, sequentibus*, "Ergo—*exercet*." *Saepe in narratione exponenda Perfectum ita ad Praesens, quod sequitur, referunt Latini. Val. Flacc.* i. 610, *portam impulit Hippotades: fundunt se carcere laeti.* But the examples are not of a similar kind. In the case from Val. Flacc. the one action flows, as a natural consequence, from the other; whereas, in that before us, the *exercising* is not a *consequence* of the *departure*, but of the *defeat* and the *feeling* of *shame* and *sorrow* at being overpowered.

230. *Pernox*, "The live-long night." Some editors read *pernix* (from *pernitor*) meaning *obstinately* and *determinedly persevering* in his course of self-imposed training.

Instrato is an adj., "unstrewn," "unprepared," "unbedded," i.e., "On the bare earth exposed he lies."

It is rarely thus used, but always as the particip. of *insternere*, "strewn over, or upon." Hence Wakefield would remove the comma from *cubili* to *hirsutis*, making *frondibus hirsutis* depend on *instrato* in its usual sense.

232. *Irasci in cornua*—"To collect his wrath on the points of his horns," that is, to work up his passion, and centre it, as it were, in the weapon of his vengeance, so

that the first blow, given with all his fury, may be decisive. Perhaps it is intended by the expression to suggest that attitude which a bull usually assumes in the circumstances described, when he lowers his head as he approaches his adversary, and sets his horns in a position suited for stabbing. This view would seem to be confirmed by the words *arboris obnixus trunco.* Cf. Eurip. Bacch., 742, *κ'τὶς κίρας θυμούμενοι*, and Æn. xii. 104, where these verses occur with a slight variation.

234. *Ictibus lacessit ventos.* It is literally true, that bulls aim blows with feet and head at supposed adversaries; but reference is also made to the preparatory movements which gladiators were wont to practise as a prelude to the fight. This was expressed by the verb *ventilare. Proludit ad pugnam, &c.*—"practises for the fray," or, "prepares the (imaginary) fight, by spurning the sand."

235. On the omission of the subst. verb, see above, 144. Observe how the poet lends life and importance to the matters described, by adopting the terms used of human beings and their actions: *signa movet—fertur in hostem, &c.*

237. For the original of this beautiful simile, see Hom. Il. iv. 422-426. *Medio*, and not *in medio.* Wagner, in his Quaest. xiv. endeavours to prove that when *medius, medium*, are used strictly in reference to *middle space*, the preposition is added; but when they are not employed in their strict signification, indicating *central position*, but are merely equal to *in*, or *per*, or *inter*, the prep. is omitted, as here.

238. *Altoque*—Some make this equal to *ex profundo*, "from the depths of the sea," *que* coupling the verbs *coepit* and *trahit*, and affording an instance of very remote position (of the conjunction) in the line. But it is perhaps better, with Heyne, Wag., Forb., &c., to take *que* as joining *longius* to *ex-alto*, the latter phrase being merely explanatory of *longius*, like *alta petens pelagoque*, in Geo. i. 142, where see Note: "from a far distance, even from the main sea," i.e., "from a great distance out to sea." *Albescere* refers to the whitening of the *crest* of the wave [*κυρτὸν ἰὸν κορυφοῦται*, of Homer] before it breaks and precipitates: *sinum* is the bosom, or concavity of the wave, formed between the overhanging crest and the base, and *trahit* seems to express that *running-like* movement which the crest of a wave makes as the mass of water is beginning to break, and by which it appears to the beholder that one part of the wave is *dragging* another on to burst. The next words, *volutus ad terras*, refer to the motion of the water after the billow has broken, and *immane sonat* to the effect produced by that dashing rush.

240. *Neque ipso monte minor*—And huge in size as a mountain, it falls forward. The poet returns to some particulars of the mode and appearance of the breaking, not convenient to be introduced here.

In the following quotation from Thomson's Seasons (Spring), the reader will have little difficulty in discovering the points of resemblance to the lines just commented upon:—

Through all his lusty veins
The bull, deep scorch'd, the raging passion feels.
* * * * *
And oft, in jealous maddening fancy rapt,
He seeks the fight; and, idly butting, feigns
His rival gored in every knotty trunk.
Him should he meet, the bellowing war begins;
Their eyes flash fury; to the hollow'd earth,
Whence the sand flies, they mutter bloody deeds,
And groaning deep, th' impetuous battle mix:
While the fair heifer, balmy-breathing, near,
Stands kindling up their rage.

242. Observe that this line is hypermetrical; and see our Note on Geo. i. 295. The effect of love on the different animals is next described; with this compare Thomson's Seasons, Spring.

247. *Informes ursi*—The "unsightly," "ill-shapen" bears. *Erravit*, above, is the frequentative perf. for *errat.* See Geo. i. 49.

251. *Odor* is put for that which causes the smell, and not for the smell itself.

254. *Torquentia*—"whirling in their course (rocks like), mountains snatched under their waters.

255. *Sabellicus sus*—Wagn. thinks this an instance of *Virgilius dormitans*, since the boar was mentioned in 242. But it will be observed that the animals are there mentioned in a very cursory manner, and that, therefore, we have no right to find fault with the poet if he return and take up one of these instances, and that, too, the most unlikely and unnatural, to enlarge upon it, and adorn his description. Voss is of opinion that the tame boar is here meant, to show that even domesticated animals can be driven to frenzy as well as wild ones. *Samnium*, was a well-wooded district, with rich glades and pastures. It was famed for its swine.

257. *Atque—atque*—The first of these words couples *fricat* to *durat*; and the second, *hinc* to *illinc*; or it may be that the two conjunctions couple the two adverbs, a

connecting link between the verbs being omitted, as frequently is the case.

258. *Quid juvenis*—"what of the youth?" The story of Leander swimming the Hellespont was doubtless before the mind of the poet in this passage.

260. *Serus*—"late at night." *Caeca*—"dark," and, therefore, dangerous.

261. *Porta coeli*—The poets speak of the *palace* of heaven, and so also of its *limina, fores, portas*, &c. See Hom. Il. v. 749.

263. *Super=insuper*—"moreover;" it is not the prepos. See Æn. iv. 308, where a similar phrase occurs without *super*—*Nec moritura tenet crudeli funere Dido. Hero* threw herself into the sea, on hearing the death of Leander, and to this the poet refers.

264. *Quid lynces*, i.e., *quid dicam, ut furant*—See *quid juvenis* of 258. Bacchus was represented as drawn in a chariot by *leopards, tigers*, or *ounces*.

266. *Furor equarum*—Cf. Hor., Od. i. 25, 14, *flagrans amor et libido, quae solet matres furiare equorum. Scilicet*—"indeed," "of a truth."

268. *Potniades*—At Potniae, a village of Boeotia, not far from Thebes, Glaucus, son of Sisyphus, kept mares of high blood and mettle, which finally tore him limb from limb, because he did not allow them to breed. *Quadrigae*, i.e., *quatuor equae*.

269. *Gargara*—See Note on Geo. i. 103. The poet frequently puts a *particular place*, river, &c., to signify, in a general way, any place, river, &c. So Gargara, for any mountain—Ascanius, for any river. Ascanius was the name of a lake in Bithynia, and also of a river issuing from it, now called *Tschatirgha Su*.

272. *Ossibus*, i.e., to the *marrow* in the bones, as it was considered the seat of heat. Observe that *ore* is sing., being used distributively, or in a general way, "the mouth."

275. *Gravidae vento*—It was an idea entertained by the Greeks, even in the time of Homer (see Iliad, xvi. 150, and xx. 222), and mentioned by Aristotle, that mares were impregnated by the wind. *Favonius* and *Zephyrus* were supposed especially effectual for this purpose.

278. *In Boream Caurumque*—Mares were wont to run on these occasions, either in a northerly or southerly direction. Caurus is otherwise written Corus, as Aristotle and others allege. Boreas was the N.N.E. wind—Caurus, the N.W.—Auster, the S.

279. *Pluvio frigore*—"The rainy cold." The south wind usually brought rain, which is called *cold*, because it cools the atmosphere.

280. *Hic demum* is equal to *tum demum*, i.e., *si afflantur equae a Borea et Cauro*. Forb. Wagner thinks that *demum* has here a *restrictive* force, equal to "in this case only," and explains the phrase in reference to the proper use of the term *hippomanes*: "*Nempe hoc virus*," says he, "*quidem vero ac proprio nomine vocatur hippomanes; nam etiam alii rei, sed parum proprie, imponitur idem nomen.*" But this is doing violence to the words, and twisting them at will to make out a preconceived meaning. We prefer to make *hic* a word of time, but we would not, with Forb., confine it to the period of the mares being blown upon by Boreas and Caurus. We take it rather as belonging to the whole sentence, "At this stage of their anxiety, at length," when all these symptoms have shown themselves.

Hippomanes was a name given to an herb of which horses were fond, and also to an alleged excrescence on the brow of a foal, which the mother was said to lick off immediately after birth: if she failed to do so, she lost her affection for her young.

283. Wicked step-mothers often tried to get this *hippomanes* to use in their charms Observe that *miscuĕrunt* has the *e* short, and see Ecl. v. 61, with Note.

Observe that *cui* (taken out of *quod*, of 282) is understood after *miscuerunt*; so that we ought to have *et cui miscuerunt*. See Æn. vi. 283; v. 402, and Ecl. viii. 3.

284. Time, however, is on the wing, and cannot be recalled: we waste it while we enter into every particular of description.

287. *Agitare*—to "treat carefully of," for *agitare* means not only to *pasture* and *tend*, but also to bestow labour on teaching the *mode of rearing* cattle. *Superat*, i.e., *superest*, "it remains for us." See Ecl. ix. 27.

288. *Hinc*—from this pursuit. *Hic, labor (sit)*—In this employment let your labour be spent.

289. *Nec sum animi dubius*—"nor am I at all doubtful in mind, i.e., I am well aware, what a difficult matter it is to master these things in language, and to add the dignity of poetry to lowly subjects."

290. *Hunc honorem*, i.e., that elegance of language which is expected from a poet.

291. On Parnassus, see Ecl. vi. 29. *Deserta ardua*—"the *lonely* (*unfrequented, untrodden*) heights:" so called because the Roman poets had avoided such subjects as that chosen by Virgil, as the next two lines themselves declare.

293. *Castaliam*—"The Castalian fount, on Parnassus, was sacred to the Muses, and to poetic inspiration. Above the city of Delphi were two lofty rocks, called Phaedriades. Between these rocks the Castalian spring flowed from the upper part of the mountain, and the water was in ancient times introduced into a hollow square, where it was retained for the use of the Pythia and the priests of the oracle of Apollo. Virgil, it will be perceived, talks of *descending* to this fount, his rugged

theme having carried him away, in the first instance, among the higher and more rugged regions of the mountain." Anthon. Consult Smith's Dict. of Geog. under, "Delphi."

294. *Pales*—On this deity, see our Note, Ecl. v. 35. *Sonandum magno ore*—"I must sing loudly in an exalted strain, because, as before (289) indicated, I require to lend dignity and elevation to lowly subjects."

295. *Incipiens*, i.e., *principio* — "in the first place;" *post hinc digressus*, of 300, is opposed to it.

Mollibus stabulis—soft "littered" stalls, as explained by lines 297, 8.

296. The advice is to throw fodder into the sheep in their stalls, until the steady warm weather of summer come on, when they can *lie out* with safety.

298. *Sternere*, i.e., *obtegere*—to "strew, so as to cover" the floor of the sheep cote with stubble or fern, or other soft bedding, lest the tender (delicate, *molle*) flock be injured by the cold, and the mange (*scabies*), or the foot rot (*podagra*), be introduced into your stalls.

300. *Post*—"afterwards." *Digressus hinc*—"passing from this." *Arbuta*—See Ecl. iii. 82, and vii. 46. *Frondentia arbuta*, i.e., *frondes arbuti*. *Fluvios recentes*—fresh, running water.

303. *Ad medium diem conversa*—"turned toward the south." *A ventis*, i.e., with the front of the shed turned away from the north; *ventis* being put for the *cold* and *trying* winds. See below, 318.

For *cum*, Voss reads *dum*; but it will be seen that Virgil speaks of things which are to be done *at* the time of the setting of Aquarius, and not *throughout* the period preceding and until his setting.

304. Aquarius, "The Waterman," is the eleventh sign of the Zodiac: the sun enters it in Jan., and it sets in Feb. The poet speaks of February as the end of the agricultural year; for the spring, when the earth opens and labour begins, is properly the commencement of the farmer's season. The directions are intended to apply to the whole winter, though specially given in reference to that one part of it which marks the limit of the period during which the precaution is to be attended to.

305. *Hae*—"these goats deserve to be tended," &c. Wunderlich, and some other commentators, adopt the various lection, *Haec* * * *tuenda*—"these directions are to be observed." But the reading is evidently corrupt.

306. *Nec minor*—"and the profit arising from them will turn out considerable, although the wool of Miletus (in Ionia) takes a good dye, and sells at a high price." The Milesian sheep were famed for the softness of their wool, which brought the highest price in the market. The ancient writers speak of it very often, and in the most commendatory strain.

307. *Incocta rubores*—Another example of the "accus. of reference or limitation," on which see our Note, Ecl. i. 55. *Tyrios*—The people of Tyre, and the Phœnicians generally, were most celebrated for their skill in dyeing; their purple was especially famous.

308. *Hinc*—from this animal. *Densior soboles*—In the Geoponics we read that goats generally bring forth two young at a birth; that, besides rearing these, they give an abundant supply of milk for other purposes, e.g., for the making of cheese; and their flesh and hair form an additional source of profit to their owners.

309. *Quam magis*—(*tam*) *magis*, i.e., *quo magis, eo magis*—"the more * * the more." Cf. Æn. vii. 787.

310. *Laeta*, in its not uncommon sense of "abundant." *Flumina*—great plenty of anything liquid is very commonly expressed by the term "rivers." So "*flowing with* milk and honey."

312. *Cinyphii hirci*—"the goats of the Cinyphus." The Cinyps or Cinyphus was a small river of Africa, between the two Syrtes. It is now called *Cinifo*, or *Wadi Quasan*. The goats which fed near it were famed for the beauty and softness of their hair. Of modern breeds celebrated for a similar excellence are the Tibet goat, and the Angora goat (of Asia Minor).

Tondent, i.e., the shepherds shear. Some make *hirci* the subject., but it is better to take it as the gen. depending on *menta* and *barbas*.

313. From the Geoponics we learn that of goat's hair the ancients were in the habit of making ropes, ships' tackle, and a great many articles for domestic purposes.

314. *Lycaei*—a mountain in Arcadia, but here put for any rough and rugged hill. This easiness of nurture is another recommendation in favour of the goat kind.

Pascuntur—See our Note on 143 above. Observe the accus. after *pascuntur* (which is here equal to *depascuntur*) in Greek fashion. See Geo. iv. 181.

316. *Ipsae*, i.e., *sua sponte*, "of their own accord." *Suos*, "their young."

317. *Ducunt*—Wagn. in Quaest. Virg. xiii., when speaking of caesura after the first foot, says that Virgil does not admit a spondee as the first foot of a line, unless (1.) the spondee is part of a trisyllable word, with the ultimate elided; as *coepere*, *alternos*, Ecl. vii 19; see also Geo. i. 14. (2.) Unless the copula which connects the sentences immediately follows the spondee, as in the example before us, *ducunt*, *et*; see also Æn. i. 433. (3.) Unless some particle is repeated, instead of the copula: as *Noram, sic*, Ecl. i. 24; see also Ecl. viii. 98.

(4.) Unless there is very great emphasis laid on the spondaic word, as in the case of *ingens*, Æn. iii. 635. Consult Note on Ecl. v. 21.

319. *Quo minor, &c.*—That is, Since they require very little attention from man, in feeding, rearing, &c., do you be therefore the less loth to bestow upon them the little care they require in the matter of shelter and heat.

320. *Laetus* is equal to "*libens*," "*promptus*," as Heyne thinks, or as Wagn. prefers, to "*largus*," "*pinguis*."

323. *Mittet*—Some editors read *mittes*, which is an evident blunder. A full stop is placed after this word in many editions, but it is better to consider this and the preceding line the *protasis*, and 324-5 the *apodosis*. When the joyous summer shall send, &c., then let us, at the first appearance of Lucifer, make for the cool fields, while the morning is young (fresh), while the grass is hoary, and while the dew, most agreeable to the flock, is yet on the tender blade."

326. On this verse, and the omission of the substantive verb, see Ecl. viii. 15; Geo. iii. 144.

327. *Sitim—Drought* and *thirst* are caused by heat, and hence *sitis* may be translated "heat." "When the fourth hour of the day has accumulated the heat." *Coeli* is used with *quarta hora*, because the sun's progress through the *coelum* was the great mark of the progress of time. *Hora quarta* would correspond nearly to our nine or ten o'clock. On the Roman day, see the article *Dies*, in Smith's Dicty. of Antiq.

328. On *cicadae*, see our Note, Geo. i. 378. On *arbustum*, cf. Geo. ii. 290, 299.

330. *Illignis*—This adj. is sometimes written *illigneus*. In this place copies exhibit the various readings, *ilignis*, *illignis*, *iligneis*, *illigneis*, *ilineis*, *in lignis*, *&c.*

332. *Jovis quercus*—See Geo. ii. 16. *Accubet* would properly be applied to the shade itself, but is here transferred to the trees forming it.

335. After the flocks have rested in the cool shade during the noonday heat, they are to be again watered, and again fed till evening.

Tenues aquas—See Geo. i. 92, on *tenues pluviae*. *Dare*—The infin. is sometimes used to give orders, after Greek fashion. See Note, Æn. iii. 405.

337. *Roscida luna*—"The dew-shedding moon." The vulgar notion that the moon was the cause of the dew is here taken advantage of. From this idea of the dews and vapours of the night being caused by the moon, arose the belief that Luna was the bounteous nourisher and cherisher of the fruits of the earth.

338. On the Halcyon, see Geo. i. 398, 9. *Acalanthida*, "the goldfinch." It was also called Acanthis (ἄκανθα), because it fed principally on the down of thistles. For the same reason the Latins called it *carduelis*, from *carduus*, a thistle.

339. The poet loses no opportunity of embellishing his subject, and consequently digresses at this place into a description of the nomad tribes of Africa, which keep their flocks in the fields the whole summer; and, again, in 349, he speaks of those northern regions where the cold compels them to keep their herds in the stalls.

340. Măpalia and Măgalia seem to differ not in meaning but only in the quantity of the first syllable, and slightly in form. Both of them denote that rude kind of hut used by a rustic and uncivilized population, a specimen of which may be seen at Ecl. ii. 29. But they are sometimes represented as more cylindrical and taller than that in the woodcut referred to. They were either circular and conical in shape, or oblong and bulging, like boats turned upside down, and were either slightly fastened into the earth or carried on waggons. They were made of cane, reeds, or other light material. See Sall. Jug. xxi. *Raris tectis*—with their thinly scattered roofs, i.e., they were not collected into villages, but scattered here and there at considerable intervals.

343. *Longa=longinqua*—"distant," "remote." *Sine hospitiis*—"without shelter," i.e., without *fixed* habitations for men, and *pens* for cattle.

345. The African shepherd *(armentarius)* carries his *all* with him—his house, his gods, his family, his pastoral and domestic implements of every kind, his dog and his weapons. On *Amyclaeum* see 44 and 89, above. *Cressam*—Crete was famed in ancient times for the manufacture of bows, arrows, spears, &c. Thus we meet *Cydonia spicula—Gnosia spicula*.

347. *Injusto sub fasce.*—The same idea is expressed in Geo. i. 164, *iniquo pondere rastri*. "The load which a Roman soldier carried is almost incredible; victuals for fifteen days, sometimes more—usually corn,

as being lighter, sometimes dressed food, utensils, a saw, a basket, a mattock, an axe,

a hook and leathern thong, a chain, a pot, &c.; stakes, usually three or four, sometimes twelve, the whole amounting to sixty pounds weight, besides arms." Adam's Rom. Antiq., p. 316. With all this load the men were obliged to march about twenty miles per day, and occasionally more, at the rate usually of four miles per hour. The preceding woodcut represents such a soldier, *Impeditus*, with his burden on a pole.

348. *Ante exspectatum hosti*, i.e., *antequam ab hoste exspectatur*. *Hosti* is the dat. depending on *exspectatum*, by a kind of Græcism, as the critics say, for *ab hoste*. *Exspectatum* is used substantively, as it frequently is by Ovid, Velleius, &c. See our Notes on Geo. ii. 284 and 398. Cf. Ovid, Met. iv. 790; viii. 5.

349. *At non*, scil. *ita pascitur itque pecus*, &c. *Maeotia unda*, i.e., Palus Maeotis, the *Sea of Azof*. The Scythians, and the inhabitants of the countries lying along the Sea of Azof and the lower course of the Danube are put for northern nations generally. *Hister*, or *Ister*, or *Istrus*, the lower part of the Danube from Bolgrad to the Black Sea.

351. *Rhodope* was the name of that range of hills which starts at Apollonia, on the Strymonic gulf, and runs northward to Mt. Haemus (Balkan). Heyne understands *redit porrecta* as equal to *it porrecta*, i.e., *porrigitur*. Forbiger, however, thinks that the poet gives the general name of Rhodope to that range which first runs northward from Apollonia to Haemus, and then turns (*redit*) south-east towards Adrianople. But it is perhaps better to take *redit* with Wagner, as equal to "*retires*," as in Tacit. Germ. 35; and *porrecta* as a *proleptic* adjective, "Rhodope retires, so as to be extended directly under the pole." *Axem* for *polum*, see Geo. ii. 271. *Medium sub axem* means, "right north," "in a direct northerly direction," "under the very pole itself. Rhodope is now called *Despoto Dagh*. See Ecl. vi. 30.

354. *Sed jacet*—"But the earth lies idle, deformed (or *rendered undistinguishable*) by heaps of snow and by deep frost extending far and wide, and rises to seven ells in height." Forbiger following Wagner (in Quaest. Virg.), considers this an instance of the second of two finite verbs, together with a conjunction being equal to a participle, and he quotes Ecl. vi. 20; viii. 97; Geo. ii. 56, 207, as examples of the same kind. But a little examination will show that the cases are not similar; for in all those referred to, the two verbs have the same subject, whereas in our present instance the subjects are not supposed by Forb. to be the same. The plain explanation of the passage is, that *terra* is subject both to *jacet* and to *adsurgit*, and the phrase *adsurgit in septem ulnas* means that the surface of the earth is to all appearance raised seven ells: which, of course, implies that the snow is seven ells deep. The preposition *in*, with the accus., seems to show this beyond a question.

356. On *Cauri*, see Note, 278 above.

357. *Pallentes umbras*—"the pale shades," i.e., the dim and dingy colour of the atmosphere, with its fogs and its darkened sky.

359. *Equis*, i.e., his chariot. *Rubro aequore*—the reddened plain of ocean, i.e., reddened by the sun's setting rays.

360. The features of a severe winter are now dwelt upon, in highly finished and richly embellished detail. It is to be observed that the poet does not intend line 356, *semper hiems*, to be interpreted with literal strictness. This verse contradicts such an idea; and, in fact, the whole succeeding description supposes a change from summer to the severity and length of a northern winter. Lines 357 and 8 are not therefore to be looked on as contradicting 368; but since the poet gave an illustration of a long and steady summer, in the case of the African shepherds, so here he speaks merely of a long and dismal season of frost, snow, &c., to which Italian herdsmen have no parallel; for there the sun *does* sometimes, in the midst of their winter, dispel the gloomy shades, and the N. W. winds do not always blow.

The running stream is coated with ice; the iron-shod wheel traverses the surface of that element which formerly bore the merchant ship, but which now supports the broad and clumsy waggon; brazen vessels crack with the cold; garments become rigid, even on the human body; the very *wine*, which in all other countries remains moist and liquid, is there cut with axes; whole lakes and ponds become solid ice from the surface to the bottom, and icicles grow on the beard of man.

364. The cutting of wine with axes has been called a poetic exaggeration. But the same thing is stated in Ovid, Trist. iii. 10 sqq., which see, and many travellers of our own countries testify to the like strange fact. "Captain Monck, a Dane, who wintered in Greenland in 1631 and 1632, relates that no wine or brandy was strong enough to be proof against the cold, but froze to the bottom, and that the vessels split in pieces, so that they cut the frozen liquor with hatchets, and melted it at the fire. Maupertius, a Frenchman, who visited the country in 1736, says that brandy was the only liquor that could be kept sufficiently fluid for them to drink." Anthon.

365. Wunderlich would make this line a mere *filler out* of the preceding one, *lacunae* being, he thinks, of the same stem as *lagenae*, and, in fact, equal to it. He says it is

insipid to introduce the freezing of calm pools *after* that of quick flowing rivers. But it must be observed that in the one case the poet speaks of a mere crust being formed, while in the other he represents the lake as frozen to the very bottom.

367. *Non secius*, "with no less (proportionate) furious vehemence than the frost operates, does the snow fall; the smaller animals are at once buried beneath it; the larger ones still resist, and they, huddling together for heat, hardly overtop the mass with the tips of their horns.

371. No hunting in those days—no nets, or feathered rope (*formido*, a rope with feathers set in it at intervals to scare the wild beasts, and prevent them from endeavouring to escape from the ring when once within it); but the animals are cut down without difficulty as they struggle against the wreaths of snow and push them with their breasts.

376. Meanwhile the men themselves enjoy holiday, and in their subterranean dens spend an unanxious leisure, passing the time in mirth and jollity. Observe that line 377 is hypermetrical. *Advolvere*, "are wont to roll forward." See Geo. i. 49.

380. *Vitea pocula*, "cups of wine." *Fermento*, i.e., *frumento fermentato*, "beer" made from fermented grain. *Sorbis acidis*, "with the bitter service berry," from which a drink something like *cider* was made.

381 On *Hyperboreo*, see above, 196. *Septem trioni—Septemtrio*, or *Septem triones*, i.e., *boves, quasi teriones*, a *terendo dicti* (Vid. Varr. L. L. vi. 4; and Gell. ii. 21). The "SEVEN OXEN" was the name given to the seven stars which formed the constellation called now-a-days "Charles' Wain," or "Ursa Major," or "The Plough." The *Tmesis* of *Septem* and *trioni* is not uncommon.

382. *Rhipaeo.*—See Note on Geo. i. 240. *Euro.*—The east wind in these regions, and coming from them, is particularly cold and cutting, as a glance at the map, and a little knowledge of physical geography, will readily show.

383. *Corpora* depends on the passive verb *velatur*, on the principle laid down in Note on Ecl. i. 55.

385. Should the care of wool interest any one, he must select pastures which are free from rough and prickly herbs and shrubs; and he must avoid rich grass, for the poorer herbage produces wool of finer fibre. Thus the wool of the sheep reared on the South Down Hills is the most valuable in England. On *Lappae* and *tribuli*, see Geo. i. 153. Observe that *que* after *Lappae* is lengthened by *arsis*.

387. *Ipse*—"the ram *in his body*." *Ipse* opposes the whole to the particular part: viz., the tongue. Cf. Geo. ii. 296.

Observe that *illum* anticipates the subst. to which it has reference (*aries*), and which is placed in a relative clause following.

389. *Rejice*—Some books read *reiice*. The black or dusky tongue was supposed to lead to spots in the body of the young. The veins under the tongu were said to afford an indication of what kind the offspring would be. *Pleno campo*—"on the well-stocked plain."

391. *Munere*—This word means anything which is calculated to secure or to mark affection and favour. The story is that Pan, having changed himself into a ram of snowy whiteness, enticed Luna to follow him to the solitary haunts of the woods. *Sic*—"Thus it was that Pan," &c.

> Thus with snowy boon
> Of wool, (if it be worthy of belief,)
> Did Pan, Arcadia's deity, thee, snared
> O Moon, entrap into the deepsome groves
> Thee wooing; nor did thou the wooer scorn.
>
> SINGLETON.

Some translate *sic niveo*, "so white."

392. On Pan, see Ecl. x. 26. This story is due to Nicander.

394. The *cytisus* (see Ecl. i. 79) and the *lotus* are recommended as yielding large quantities of milk. This is not the tree lotus, which we met in Geo. ii. 84, but a kind of *clover*, *Trifolium mellilotus officinalis*, of Linnæus.

395. *Salsas herbas*—either herbs naturally *saltish* in taste; or rather, *herbs sprinkled with salt*. The custom of sprinkling fodder with salt is still followed by some farmers of our own day. *Ipse* is strongly emphatic—let the farmer himself do it—it is too valuable a device to be left to chance.

396. *Hinc*—"from this cause," i.e., from the use of salt, the sheep are more inclined to drink, and this enables them to eat the more, and thus to secrete a greater amount of the lacteal fluid. There is also a slightly saltish taste in the milk, which is considered an excellence.

398. *Excretos* may be the particip. either of *excresco*, or of *excerno*. If the former the interpretation will be, "Many keep the kids from their dams, even from their very birth," (*immediately when born—jam excretos*): if the latter, "Many keep from (sucking) their dams, the kids separated from them," i.e., keep the kids from sucking their dams, by separating them entirely, or by putting upon their nozzles the iron-spiked muzzle. Such constructions are very common where, by *prolepsis*, an adj. comes to be equal to a second verb, as Geo. i. 320. Others make *excretos* mean "grown up," the sense of which we cannot perceive, nor can we understand of what practical benefit it would *then* be, to feed a kid from

the pail rather than from the udder. If it mean simply, "when they have gathered a *little strength*," the same objection does not hold; but those acquainted with such matters will bear us out in saying, that if a young animal once get the habit of its mother's teat, it will materially interfere with its growth to take from it the much-prized privilege. We therefore think that Virgil never intended to give any such precept, but that his plain meaning is "as soon as kids are born, let them be kept from sucking the mother's udder, and in case natural instinct should lead them after a time to contract this habit, even though they have hitherto fed from the pail, let a spiked muzzle be tied upon the nose of each, so that, should it attempt to drain the udder, the points of the spikes may prick the dam, and force her to refuse the coveted nourishment." We would take *excretos* from *excerno*, which means not only to *separate* and *set apart*, in the common acceptation of these terms, but also *to part with what has been a portion of ourselves*; thus *venter mollia excernit;* so also *excrementum* means what has been *excretum*, separated from us. *Jam excretos* would thus mean, *just* "FALLEN," which we believe is the technical term in reference to the birth of lambs and kids.

399. The *capistrum* was a muzzle with spikes projecting from it to prick the mother, and prevent her from allowing the young to suck. *Primaque*—Wagn. makes this *que* equal to *ve*, and thinks that it couples the words expressive of the *two plans* which he supposes suggested by the poet, viz., to *separate (excretos)* the young entirely from the dam, or to put on the muzzle. But this is so forced, and so violent an explanation, that we cannot adopt it.

400. The meaning is, What they milk in the morning, and during the day, they make cheese of (see Ecl. i. 35), but what is drawn from the animals in the evening, they take next morning to the neighbouring town, either as pressed cheese, or perhaps as butter [this is Schirach's opinion]; or else they salt it [the cheese or butter] slightly, and lay it past for the winter.

405. *Spartae catulos*—see above, 44 and 345. The Molossian dogs were from Molossis, a district of Epirus. They were good for hunting, and also for watching. Cf. Hor., Epod. vi. 5. *Molossus, aut fulvus Lacon, Amica vis pastoribus.*

408. *Impacatos Hiberos*—"the restless [unsubdued] Hiberi," i.e., Spaniards. The Hiberi [or Iberi] were the *cattle-driving Highlanders* of those days, who frequently descended into the lowlands of Cisalpine Gaul to "spoil the spoiler," and "from the robber rend the prey." The name may be put, however, in a general way for "robbers," without necessarily applying to the Iberi [Spaniards]. *A tergo* may mean "in the rear," referring to the actual position of Spain with reference to Cisalpine Gaul, or at least to the road which the Iberi must traverse over the Alps before they reached it; or it may be interpreted with Wagn. in his smaller edition, "*a tergo veniunt qui insidiantur.*"

409. *Onagros*—The wild ass is not mentioned by any ancient writer as existing in Italy; and thus we must look upon its mention here as a mere poetic embellishment, to extol the merits of the dogs, for as it was very swift of foot, great speed is necessarily attributed to the hounds which are supposed fitted to hunt it. It is at present found most numerously in Syria.

410. *Volutabrum*—"a rolling or *wallowing place*," i.e., a muddy, miry place.

413. On *Retia*, see Note and woodcut, Æn. iv. 131.

415. The mode of clearing the cotes of noxious reptiles is now detailed. On *cedrum*, consult Note, Geo. ii. 443. The chelydrus was a venomous kind of serpent, emitting a very offensive smell. See Geo. ii. 214.

Galbaneo nidore—"with the perfume of Galbanum." Galbanum (Bubon Galbanum of Linnaeus) grew abundantly on Mount Amānus, in Syria. The resin derived from it is said by Pliny to have the effect of driving away serpents: its roots and branches were used to prevent the evil effects of venomous bites. *Graves*, either offensive in smell, "fetid," or "noxious," injurious to the flocks. We prefer the latter.

416. *Immotis praesepibus*—the stalls or cotes that have not been moved, or cleaned. *Mala tactu*—"noxious in the touch." *Coelum*—"the light of heaven." *Vipera* is said to be a corruption of *vivipara*, because it alone of serpents is *viviparous*, others being oviparous.

418. *Coluber* may be put for any serpent; or it is perhaps the *coluber natrix* of Linnæus. This latter is the opinion of Voss, for the *natrix* lurks in stalls to suck the milk.

420. *Fovit humum*—"keeps close to the ground;" or "always lives under ground." *Fovere* means to *pay very great attention to, with the idea of satisfaction gained therefrom;* thus Heyne says, "a person or animal," "*fovit locum*," when "*multum et assidue in eo moratur.*"

421. *Tollentem minas*, "raising his threatening head." See Æn. ii. 381. *Sibila colla*, "his hissing neck."

422. *Jamque, &c.*—Translate, "And now in flight he has hidden deep in earth his coward head, when the central wreaths (of his body) and the train *(agmina)* of his far distant tail (or, "of his tail which forms the

extremity" of his body) are relaxed, and the last coil drags out its slowly moving folds."

423. *Extremae agmina caudae*—This we have no doubt means to express *the size* of the reptile, as we have endeavoured to bring out in the translation, and not merely to tell us, as some would wish us to believe, that the *tail is the termination of a serpent's body!!* Critics say that *caudae* is an example of the *genitive of apposition*, i.e., that the meaning is, *The hindmost coils*, viz., *the tail.*

425. *Est etiam ille malus, &c.*—This is said to be the amphibious serpent, *Chersydrus* (χέρσος, "land," and ὕδωρ, "water"), which abounded in Calabria. It was somewhat of the asp character.

427. *Alvum*—Observe this accus. depending on *maculosus*, and see Note on Ecl. i. 55; ii. 3.

428. *Rumpuntur*, i.e., *rumpunt se; erumpunt.*

429. *Ac* is rarely found in the arsis of the fourth foot, because this would divide the line into two equal parts, and render it very inelegant and unrhythmical. In certain cases, however (here and at Geo. iv. 225; Æn. iv. 330, 477; v. 454, 661), where the poet has introduced *ac* in such a position, he has placed it either after a dissyllable with both short, or after a word ending in a vowel, i.e., *with an elision.* The effect of both methods is to unite the two parts of the verse in a certain degree of closeness, the former by the quick pronunciation of the two short syllables, the latter by the *welding* process of elision.

430. *Hic*, i.e., *in stagnis*—The serpent frequents the marshes so long as there is moisture, and making his abode by the banks, here (in the marshes) fills his foul maw with fish. *Ingluviis* is properly the first bag to receive the food, corresponding to the "craw" in birds.

434. But after the lakes and ponds have been dried up, and the earth has begun to split and chink with the scorching rays of the sun, he springs forth to the dry ground, being exasperated (*asper*) by thirst, and maddened (*exterritus*) by the heat. Cf. Sall. Jug. 89, 5; *Natura serpentium ipsa perniciosa, siti magis quam alia re accenditur. Qui*, of verse 428, is subject to *colit, explet*, and *exsilit.*

435. *Ne*—The best MSS. have *nec*, which some editors reject, on the ground that *nec* and *neu* do not respond to one another. But this is quite a mistake, as is well pointed out by Jahn, in his note on this passage, and as even a tyro might know, who had ever seen *nec* standing for *et ne.* See Ecl. ii. 34, *nec poeniteat—et ne poeniteat*, "And (or *wherefore*) let it not repent you," i.e., "be not loth." See also Geo. i. 36; ii. 96. *Sub divo*—"in the open air." So Hor. says, *Sub Jove frigido:* and so also the Virgilian phrase, *Malus Jupiter.*

436. *Per herbas*—See Geo. ii. 527. *Dorso nemoris* — The word *dorsum* is properly used of mountains, and hence of the woods and groves with which they are planted. See Geo. i. 172. Burmann thinks that by *dorsum* is meant what we might call a *hillock*, which would seem as a *pillow;* and he refers to the fact that the *small sand banks*, slightly higher than the general level of the bottom of the sea, were called, by sailors, *dorsa*, or *pulvini.*

438. This passage is one of those which Wagner brings forward in his Quaestiones Virg. (xl.), to prove that, like Homer, the excellent Virgil sometimes *nods* and forgets himself. The cry raised by Wagner has been taken up by later commentators with too much avidity, and we think, without due consideration. The grounds of accusation are, 1st, That, in attributing greater ferocity to serpents at the time of bringing forth their young, the poet has been led away by the character of quadrupeds, although it is well known that serpents do not confine themselves to their *lairs*, or *nests*, and that they show no affection for their young after parturition, or incubation. 2d, That the poet is inconsistent with himself, in the statement of 437–9, as compared with the preceding lines, and that he confounds seasons and events. In reply to these objections, we have to state—1, That a great many erroneous notions still prevail as to the true nature and habits of serpents, and that our own Shakspeare abounds in mistakes in reference to them, derived, of course, from the *popular belief* in his day. Virgil may therefore have written *according to his light.* 2, That some serpents *do sit* in incubation, and that instances are recorded by naturalists of a period of *two months* being fulfilled in the process of hatching, the parent snake taking no food all the while, but occasionally drinking with the greatest greed. It is very possible, therefore, nay certain, that even *hunger* after so long a fast will cause greater ferocity, though the ancients may have attributed the increased venom to parturition and the love of young. 3, That the time of casting the slough is not invariably *spring*, but the renovation takes place at *irregular interrals*, from spring till the middle of autumn, and thus the poet's consistency is maintained, though he speak of the snake keeping close to the pools in the moist spring. 4, That Virgil does not intend to make 435 sqq. a *conclusion* and advice *deduced* from 432, 4, as some critics interpret, but that he mentions *three* principal periods when serpents are most dan-

gerous—(*a*), the hot season; (*b*), the time of casting the slough; (*c*), the period of parturition. And that *nec* connects the first and second of these together, the mode of expressing the second being designedly varied from the simple indicative to the self hortatory form.

The words *aut catulos aut ova relinquens*, which have given the greatest offence and trouble to commentators, would then mean, "either when the serpent has left its young, after incubation and hatching, or when it has abandoned its eggs during the time of incubation, for the purpose of seeking drink or food, [or after being exhausted by depositing its eggs]. In the absence of all accurrate knowledge of the habits, or *believed habits*, of the *chersydrus*, we are quite justified in giving the poet the benefit of any doubt that may arise as to the peculiar mode of life of the animal described; and we are fairly bound to allow him to travel beyond the limits of *one species*, to embellish his poem. We therefore take the whole connexion as follows: There is also that well known noxious serpent in the Calabrian glades, which frequents the swamps so long as they are not dried up by the heat; but which comes forth into the higher regions when the lakes and ponds are exhausted, and rages through the fields when it has been maddened by the heat and by thirst. But it is especially venomous at other times also, so that I should not like to lay myself down to sleep in the open air when it has gained fresh life and vigour, and when its system has been drawn upon for the growth of the fresh skin, or when the exhaustive process of incubation, or of depositing its eggs has been going on.

With this whole passage, compare Milton's beautiful description, P. L., Bk. ix.

So spake the enemy of mankind, enclosed
In serpent, inmate bad! And toward Eve
Addressed his way; not with indented wave
Prone on the ground as since, but on his rear
Circular base of rising folds, that tower'd
Fold above fold, a surging maze! his head
Crested aloft and carbuncle his eyes,
With burnished neck of verdant gold, erect
Amidst his circling spires that on the grass
Floated redundant.

439. *Trisulcis*—Literally "three forked," or rather "with three divisions." But a serpent has only *two* poison fangs; these, however, move so quickly, as to appear three.

440. The diseases of sheep. On this subject, cf. Varro, R. Rust., ii. 1, 21, whence Virgil borrows his precepts."

442. *Ad vivum*—"to the quick," i.e., *ad vivam partem*, or *carnem*. *Persedit*—"has sunk in," from *persido*.

443. *Tonsis*—"after they have been shorn." If the sweat which had accumulated when the fleece was large, were not washed off, it would interfere with the healthy action of the skin, as it would form a kind of *grimy plaister* over the whole body, and lead to cancrous growths should the flesh be lacerated with brambles or other prickles.

447. *Secundo amni*, "down the river." See Æn. vii. 494.

448. *Amurca*, "oil-lees," i.e., the watery part that flows out in pressing olives.

449. *Spumas argenti*—"Litharge" (λιθάργυρος), the scum or spume of silver; the yellow protoxide of lead partially fused. "The *locus classicus* on the subject is Pliny, xxxiii. 6, 35." Heyne.

Vivaque sulfura—"native sulphur," i.e., unrefined, and just as dug from the earth. This line is hypermetrical as thus written. Forb. and Wagn. have *et sulfura viva*, on the authority of some MSS. On hypermetre verses, see Note, Geo. i. 295.

450. *Pices*, scil. *liquidas*, "tar." It is called *Idaean*, because Mt. Ida, in Phrygia, abounded in pine trees, which yielded it plentifully.

Ceras pingues unguine, "wax rich in oily matter;" or wax commingled with oil, so as to form a *cerate*.

451. *Scillam*—*Scilla maritima*, of Linnaeus, i.e., "sea onion," or "squill." *Elleboros* or *helleboros*, "Hellebore," written in Greek usually with the rough breathing. There were two kinds of this herb, the black and the white, the former being used, according to Pausanias, as a cathartic, the latter as an emetic. It was supposed by the ancients to be an unfailing remedy for madness. It grew best near *Anticyra*; but as there were three places in Greece of this name, it is not agreed upon by the moderns which was the most celebrated one. The Anticyra, which has been frequently called an island, is not so, but only a town on a peninsula of Phocis, stretching into the Corinthian gulf. There was a second Anticyra at the mouth of the Spercheus in Thessaly; and a third in Locris. The proper Roman name of the herb was *veratrum*. *Graves*, "noisome," "of heavy smell." *Bitumen*—"bitumen," or "asphalt," an oily substance of highly inflammable quality, which is found floating on the surface of certain lakes, e.g., the Dead Sea. The most fluid kind is *naphtha*, while *petroleum* (another variety) and asphalt are among the hardest. It oozes forth from the ground, in certain countries, and covers whole districts, which frequently take fire and burn for miles around. It is found in Persia, Media, India, Siberia, Greece, America, France, Switzerland, and even in Derbyshire in England.

452. *Fortuna* is put for *remedium*, says

Heyne, because the effect of the cure depends on fortune. So *fortuna* is often put for the fortunate result and issue. "There is not, however, any more efficacious remedy for their sufferings, than if one were to open the head of the ulcer with a knife."

454. *Tegendo*—"by concealing, or concealment," i.e., by being concealed. See Geo. ii. 239 and 250.

459. *Incensos aestus*, i.e., *fervidos aestus*—"the burning heat."

460. *Ferire, &c.*—"to strike (i.e., to open) the vein throbbing with blood." *Profuit* is used in an aoristic sense, "it is wont to be of advantage."

461. The *Bisaltae* were a Thracian tribe on the banks of the Strymon. The Geloni dwelt near the Borysthenes (Dnieper). See Geo. ii. 115.

462. *Fugit in Rhodopen*—This refers to *Bisaltae*, as *deserta Getarum* does to Gelonus. The Getae occupied that large tract of *steppe* land between the *Tyras* (Dniester) and the Danube. On Rhodope, see Ecl. vi. 30. *Fugit* is sing., because the subject *nearest to it*, Gelonus, is sing.

463. *Lac concretum*—This custom of mixing horses' blood with milk was common among many ancient nations: and is said to be practised by some of the Tartar tribes to this day.

464. *Molli umbrae*—The adj. may mean "soft," in the sense of "agreeable," or "easy," as opposed to the *gravis aestus*; or, as Voss, Wagn. and Forb. prefer, "effeminate," or "luxurious," from the weakness and effeminacy of him who seeks it. This sentence is called an *anacolouthon*, i.e., in plain English, "ungrammatical," or "blundering." After beginning with *quam * * videris * * decedere nocti*, the author ought to have gone on in 468 with such a phrase as, *hanc continuo macta*, or something similar, instead of *culpam compesce*. Wagner. But as *culpam* applies to the *animal itself*, "the *faulty* sheep," and not to the disease only, it is equivalent to a demonstrative pron., and the poet is thus free from the charge of careless composition.

466. For *medio* with the prepos. *in*, see Note, 237 above.

467. *Serae nocti*—This dative is more elegant and more animated than the abl., *sera nocte*, would have been. The idea is of a person retiring before another approaching:—"to retire, so as to give place to."

469. *Incautum vulgus*, "the unwary herd." So in Æn. i. 190, we have *vulgus* used for the general body of a herd of stags.

470. The order is, according to Wagner, *Non turbo, hiemem agens, tam creber ruit aequore*—"No whirlwind, driving before it a wintry storm-shower, descends on ocean with drops so dense as are the many plagues which attack cattle." This is the idea of Wagn., Forb., &c. But it is perhaps better to make *creber* apply merely to the *frequency* of the showers, and not to the number and closeness of the drops. In this view, translate—"Not so often does the whirlwind, driving before it the wintry storm, descend with vehemence on the ocean, as," &c. The comparison seems to mean simply that the sea is not more afflicted with storms, than sheep are by diseases. But if we interpret with Wagn. and Forb., it must mean that in any particular case of a disease attacking sheep, the deaths are numerous as the drops which fall out during some particular storm-shower.

472. *Aestiva*, scil. *castra*, or *pascua*. So above, in 64, *pecuaria* is put for flocks. During the heat of summer the herds were driven to the high grounds for coolness, and this was their *aestiva castra*.

473. *Spemque*, i.e., *agnos; gregemque*, i.e., *matres*. *Cunctamque gentem*—These words, which might have been put in apposition to the foregoing, without a conjunction, are added, in the form of an epexegesis, *que* being inserted. Cf. 541, below, *Maris prolem et genus natantum*, and see Note on Æn. i. 2.

474. *Tum sciat*, scil. *morbis totos greges abripi*. *Aerias*—A common epithet of hills, and all things extending high up into the atmosphere. *Norica castella*—The ancient *Noricum* corresponds to the modern *Stiria* and *Carinthia*, and a large portion of the other Austrian territories adjoining these Duchies. *Castella* does not mean fortified forts, but simply shepherds' abodes perched on the high grounds, for the purpose of observation, or for coolness.

475. *Timavi*, a stream emptying itself into the gulf of Trieste. See Ecl. viii. 6, and Note on Æn. i. 244.

Iapydis—so called from the neighbouring Illyrian tribe, the Iapydes. Wagner calls attention to the ornament added to this passage by the use of the conjunction, since *aeriae Alpes*, and *Norica castella*, and *arva Timavi*, and *deserta regna pastorum*, and *saltus vacantes* all mean one and the same thing, or nearly so.

476. *Post* is equal to *postea*, as in Ecl. i. 69, where see Note. *Post tanto* is equal to *tanto post*. Similar is the phrase *post paulo*, for *paulo post*, but there is no necessity for supplying *tempore* in these phrases.

478. There is now introduced the description of an autumnal plague, formed on the model of Lucretius, vi. 1136 sqq., and Thucydides, ii. 47 sq. Virgil, on the other hand, has had his imitators, Ovid. Met. vii. 518 sqq.; Silius, xiv. 581; Lucan, vi. 80; Seneca, Œd. 35 sq. Servius and other critics wish to prove this plague to be the same as that which attacked Attica during the Peloponnesian war.

Morbo coeli=*vitio aeris*—"from a pestilential atmosphere," a vitiated state of the atmosphere," i.e., *malaria (bad air)*.

479. *Incanduit*—"burned with the whole (i.e., with the concentrated) heat of autumn." The autumn extended with the Romans from the early part of August (11th) till the beginning of November (11th), and the first part of this period was usually the hottest and most deadly of the year, as it is still, more especially in the neighbourhood of the Campagna.

Servius observes that Virgil, and Sallust too, follow the same order as Lucretius in describing the air as first infected, then the water, and last of all the fodder.

482. *Nec via mortis simplex*—There are many explanations offered for this phrase, but we need not enumerate them. The plain sense seems to be, that *the disease did not always take the same*, or a uniform *course*, i.e., the symptoms were not always of a similar kind, but seemed to be of a directly opposite character, as, for example, *great heat* and *thirst, followed by an abundant moisture. Sed* would seem to lend confirmation to this view. But as in verse 486, we have mention of some animals dying suddenly, and again in 490, of others showing symptoms of a diseased frame after death by violence; and again (496 sqq.) of dogs being afflicted with madness, of swine being shaken with violent coughing, of horses plagued with an intermittent sweat, and so forth, *via mortis* may refer to the different symptoms exhibited by different beasts, and the varying character of the disease.

483. *Ignea sitis*—"the burning thirst," i.e., heat, fever. *Acta omnibus venis*, "coursing through all their veins." *Adduxerat*, "had contracted," "shrivelled up," from the contraction of the skin.

484. *Abundabat humor*—The humours of the body became thin and watery, and the bones being surrounded by this putrefying liquid, were eaten away piecemeal.

486. *In medio honore*—whilst in the very act of being sacrificed to the deity. "In the midst of the sacrifice."

487. *Infula*—The fillet or band which went round the head, and hung down on both sides. The two parts of it were fastened together behind by the *vitta*. See the woodcut at Ecl. vi. 16.

488. *Moribunda*—Wagner, in his Quaestiones, alleges that this word has three significations in Virgil. It is equal (1,) to *moriens*, as here and in Æn. v. 374. &c.; (2.) to *moriturus*, as Æn. iv. 323; (3,) to *mortalis*, Æn. vi. 732.

489. *Ante*—"before its death. *Inde*—"from it." Servius explains *inde* by *ex qua causa*.

492. *Suppositi* has reference to the mode of killing in sacrifice by driving the knife up through the throat from below. *Jejuna sanie*, "thin and watery blood," Cf. *jejuna glarea* in Geo. ii. 212.

494. *Laetis*—The grass, though luxuriant in growth, is yet tainted with deadly contagion; and though the stalls are well supplied with fodder, yet they fail to keep alive the perishing beasts.

Reddunt—Give back to *air* the breath which they received from it, as Wakefield explains, and Forb. approves.

495. *Dulces animas*. So Homer constantly uses φίλον θυμόν. Gray, in his "Elegy," brings out the same idea in the words,

"For who to dumb forgetfulness a prey,
This pleasing, anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind."

497. *Tussis anhela*—This is what is called *Angina*, or in Greek ἀνάγχη, or βράγχος, a very virulent kind of sore throat. Similar is κυνάγχη, a dog's sore throat; whence comes our term "Quinsy," through the French, *squinancie*, or *esquinancie*.

Obesis—either "naturally fat," or "swollen," as Servius interprets.

498. *Infelix studiorum* is a phrase like *felix operum*, Geo. i. 271, and *infelix animi*, Æn. iv. 529. The meaning is, "deriving no fruit from his pursuits, and from the victories he has gained. *Victor equus* is used like *bellator equus*, in Æn. x. 891, the subst. in apposition being equal to an adj.

499. *Avertitur*. "This verb is nowhere else used as a deponent." Forb.

500. *Crebra* is the neut. plur. used as an adverb, for *crebro*. *Incertus sudor*—A sweat coming and going, i.e., "an intermittent sweat." *Ibidem*—"in the same locality," viz., about his ears.

501. *Ille*—"it," viz., the sweat. *Morituris*—This part. is found nowhere in the best prose writers of the Augustan age, but the poets employ it frequently, to signify *individuals destined by fate to death*, or *those who have determined to die*, or *those who are ready to die*. It therefore usually differs from *moriens*, which indicates *approaching death*.

502. *Ad tactum*, "to the touch," i.e., when touched. *Tractanti*, i.e., *tangenti*, "as one handled it." *Dura resistit*, i.e., being hard, it does not yield.

504. If the disease, as it progresses, becomes more severe *(crudescere coepit)*, the eyes are red and fiery, the breaths are long-drawn, and mixed with moans, and the remotest parts of the flanks distend and contract with the long sob; black blood oozes from the nostrils, and the tongue, rough (with inflammation, or with ulcers

presses against the jaws, swollen to suffocation.

509. *Profuit*—"It *has been found useful* to pour wine into the diseased beasts with a horn inserted in the mouth."

511. But even this plan of giving a draught of wine was by and by found detrimental, inasmuch as it increased the fever, and drove the animals to such a degree of madness that they tore their own flesh with their naked teeth.

513. Observe how skilfully this verse is inserted to heighten the horror of the scene, and to excite our sympathy. *Error* is used in a sense similar to *furor*, referring to the madness of the horses, as shown in their self-laceration.

514. The sibilant *s* seems to have been purposely multiplied in this line, that the difficulty of pronunciation might lend emphasis and additional sadness to the description. *Nudis*—"naked," "bared," viz., by the writhing contraction of the lips, as in the case of dogs when enraged, or of those which are furiously mad.

518. *Abjungens*—"unyoking." *Fraterna morte maerentem*—"sorrowing at his comrade's death." Some make *morte* equal to *cadavere*, as e.g., in Cic. pro Mil. 32, and translate, "unyoking the bullock from beside his comrade's dead body." But we look upon this as not only very improbable, but as highly injurious to the completeness and touching tenderness of the picture.

520. These lines that follow refer to oxen generally, not to that special one whose loss has just been mentioned, as *pascuntur* of 518 shows.

522. *Electro*—This name is applied to a *resinous fossil* found in alluvial soils, or on the sea shore, as e.g., on the coast of the Baltic, and at Cape Sable, in Maryland, in the United States. It is supposed to be of vegetable origin, as the ancients thought. *Electrum* also means a kind of mixed metal, four parts gold to one of silver. Either of these will suit for the comparison, but the metal is most likely intended, as it emitted a beautifully clear and bright sheen. Moreover, poets often compare the clearness of water to the brightness of the metal, silver. Translate, "Not the rivulet which, wending its way amidst the rocks, seeks the plain (in a stream) clearer than *electrum*."

523. *Solvuntur*—"become flaccid."

The next six lines, 525–530, were so admired by the elder Scaliger, that he avowed he "would rather be their author than have Croesus or Cyrus obedient to his authority."

526. *Graves*—"heavy," "rich," soil. On *Massica Bacchi munera*, for *Massica vina*, see Geo. ii. 143, Note.

527. *Epulae repostae*—These words have given scope to commentators to exhibit ingenuity in their interpretations: (1.) Some think, with Heyne, that *repostae* means, either simply "served up," like *positae*, or *appositae;* or "served again and again," i.e., meals with a succession of courses, and therefore elegant and costly ones. (2.) Others, as Burmann, Voss, &c., think *repostae* refers to the custom of selecting delicacies, and laying them by in the larder for state occasions. This brings out the same idea of *elegance*, *expense*, and *luxury*. (3.) *Epulae repostae*=*binae eodem die epulae*, *Gesner*. (4.) Reference is made to the sacrificial banquets, which were proverbial for their splendour and richness; and as many libations intervened, many dishes were necessary. This idea of luxury, and of various dishes, and courses of different kinds of viands, is expressed by the compound word *repostae*. Wagner.

529. *Exercita cursu*—This means rivers which had run a long way. Cf. Ovid, Met. i. 582, *Fessae erroribus undae*. The idea uppermost in the mind is that of clear, fresh, and running water, as opposed to what is stagnant and muddy.

532. *Junonis sacra*, *&c.*—White cattle were sought out with great care for certain sacrifices and sacred processions, more especially those in honour of Juno. Here, however, although Juno is specially mentioned, the statement seems a general one.

533. *Imparibus uris*—"ill-matched buffaloes." On *uri*, see Note, Geo. ii. 374.

Donaria, the place of gifts, the temple. So *pulvinaria* is used for *templum*. *Alta*—"lofty," "high-built," to express their splendour and magnificence.

534. *Rimantur*—On this word see Geo. i. 384. They do not make regular furrows in the ground, but mere chinks, or holes, here and there. The planting of the seeds of corn, too, is rather a *digging in* than a sowing, and men are obliged, with strained neck, to drag along the creaking *plaustra*. On *plaustra*, see Geo. i. 163.

538. *Nocturnus*, i.e., *noctu*, but the term is a more expressive one, as is pointed out in Note on Ecl. i. 28.

541. *Et genus*—See Note on 473. Aristotle and Pliny deny that fish are ever assailed by such diseases; but it is an ascertained fact, that when the water is infected its inhabitants are attacked with contagious plagues. *Natantum* is used substantively here, and in Lucretius ii. 342. So we have *balantes*, for sheep; *latrantes*, for dogs; *volantes*, for birds.

543. *Insolitae*—"unaccustomed to do so." Wund. Heyne interprets the adj. by *insolito more*, which we do not consider so good. It will at once be perceived that there is a material difference between the adj. *insolitus* and the phrase *insolito more:* the adj. means that the operation is strange to the agent,

whereas the ablative merely imples that, on some special occasion, he does it in a way unusual to him.

544. Even the viper, in his winding burrow, is not protected from the contagion, nor the water-serpents, whose erect scales prove their dismay; aye, even the very air of heaven is fatal to the birds.

549. *Quæsitae artes nocent*—The remedies which had been devised are found to be hurtful; and finally the most skilled physicians abandon their attempts as fruitless. Chiron was the son of Saturn and the nymph *Philyra*, and hence is called *Phillyrides*. Melampus was the son of Amythaon. See the history of both in the Class. Dicty.

551. Of this and the two following verses Heyne says, *Versus longe praestantissimi et pictura omni vividiores*. Tisiphone, one of the Furies, is put for all three. The two others were Alecto and Megaera. *Ante* is an adverb, not a preposition.

554. *Balatu, &c.*—The bleating of sheep and the lowing of oxen were much more common during the disease, so that they might be heard on every river's bank, and on every hill side.

556. *Dat*—And now Tisiphone deals death in heaps, and, in the very stalls piles up the putrefying carcases of those that have died, so that the only way to alleviate the plague, even in a slight degree, is to bury the bodies at once.

560. The hides were useless for leather; and both water and fire failed to make the flesh *(viscera*, i.e., not the entrails, but everything below the hide) serviceable to man. *Abolere viscera undis* is differently interpreted:—1st, To put out of sight, by throwing into rivers; 2d, To remove the offensive smell from, by boiling; 3d, To remove the offensive smell, by washing, previous to cooking. The first of these does not contrast well with *neque usus erat coriis;* the third is not consistent with *aut vincere flamma*, which means, either to burn the carcases wholly up, or to cook them for food. It is perhaps best, therefore, to refer both phrases, *abolere undis*, and *vincere flamma*, to attempts to make use of the flesh after *boiling* or *roasting;* but it must be confessed that this is, at the best, *not satisfactory*. *Vincere flamma* is occasionally used for *cooking*.

562. *Telas attingere*—On the web and the loom, consult Ramsay's, or other text book of Antiquities. The fleeces were so rotten as that the wool could not be shorn off, from its mouldering away in the hands of the cutter. If any of it did go through the preparatory processes, and come to be woven, it was found unable to stand that ordeal.

564. Occasionally men did succeed in completing the manufacture of cloth from this tainted wool; but then disease attacked him who wore the garments made from it, burning (inflamed) pustules rose on his body, and a fetid sweat burst forth over all his limbs, and by and by even death itself seized its victim.

566. *Sacer ignis*—Supposed to mean *erysipelas*, or cancer, or carbuncle, or some such inflamed disease.

[ÆSCULAPIUS—*On a Medal of Commodus.*]

[THE CYCLOPS—*Vatican Manuscript.*]

BOOK IV.

ARGUMENT.

I. Subject of Fourth Book; Invocation of Maecenas (1-7).
II. The Apiary (8-50).
  (1.) Site for Apiary, regard being had to the winds, to the enemies of bees (bee-eater, lizard, &c.), to water, trees, and flowers (8-32).
  (3.) Bee-hives—their material and construction (33-46); position to be studied (47-50).
III. Of Spring Occupations, and Swarming (51-148).
  (1.) Of the first excursions, and swarming (51-62).
  (2.) Means by which to cause bees to alight, when swarming (62-66).
  (3.) Their quarrels—how to be allayed (67-90); Characteristics of the best bees (91-102).
  (4.) Means to prevent swarms from deserting a hive, or a locality (103-115).
  (5.) Description of a well-cultivated garden, such as would attract bees to remain in a locality (116-148).
IV. Of the Nature and Economics of bees (149-227).
  (1.) Special qualities given by Jupiter (149-152).
  (2.) Community of offspring and of property (153-157).
  (3.) Apportioning of duties to classes and to individuals (158-190).
  (4.) Sagacity in the matter of *weather* (191-196).
  (5.) Generation of bees (197-209).
  (6.) Respect for Queen-bee (210-218).
  (7.) Philosophical speculations on the nature and essence of bees (219-227).

V. The Honey Harvest (228-250).
VI. Diseases and their remedies (251-280).
VII. Artificial production of bees (281-314).
VIII. The story of Aristaeus—the loss of his bees, and the means by which the disaster was repaired (315-558).
IX. Epilogue in conclusion of Poem (559-566).

1. We have now come to the fourth and last division of the subject—the rearing of bees, and the making of honey. On the alleged difference between *protinus* and *protenus*, see Note on Ecl. i. 13. The adj. *aërius* is applied to *mel*, in accordance with the ancient notion that the bees collected the honey from the *dew*, which came down *ex aëre*. For a similar reason *coelestia dona* is used. It was only the substance of wax which was considered derivable from flowers. On the subject of bees consult Varro, iii. 16; Columella, ix.; Aristotle, Hist. An. v. 20-22, and ix. 40. The precepts of the ancients in this department of natural history are very erroneous, owing to the absence of means for minute investigation; but the student who desires to learn more of the habits of this wonderful portion of the animal kingdom will do well to consult Huber on Bees; and the article "Bee," in last ed. of Encyclop. Britannica; also Carpenter's, or Agassiz and Gould's Comparative Physiology; Knight's Cyclopædia of Natural History; and the volume "Bees," in Naturalist's Library.

3. *Spectacula admiranda*—"The wonderful (amazing) view of (what are usually called) trivial things." Or perhaps better, "The amazing view of a tiny kingdom." *Spectacula* is particularly emphatic, expressing a kind of panoramic view or "show" of a miniature kingdom, with fixed customs and laws, definite and divided pursuits, distinct tribes, or *castes*, battles and high souled commanders. Translate—"Next I shall proceed to celebrate the heavenly gifts of aerial honey. This part also of my task, O Maecenas, look upon with favour. I shall exhibit to you the astonishing sight of a tiny commonwealth: I shall sing, too, of high-spirited chiefs, and, in due order, of the habits of the whole race, and of their pursuits, of their tribes, and of their wars. Upon a trifling (or lowly) theme is the labour spent; but not trifling will be the renown, should unpropitious deities permit me, and should Apollo, when invoked, lend an ear to my prayers."

5. *Populos* is used in the plur., since bees are represented as under the authority of different *reges*.

7. *Laeva* is usually interpreted "propitious" in this place. But we have taken it, along with Burmann, Jahn, and Forb., as "unpropitious," because *sinunt*, "permit," "allow," is not a word properly applicable to a well-disposed deity, but rather indicates either *actual* or *supposed* hostility, or at least a disinclination to help. If *laeva* means "propitious," we should have expected *favere*, or some verb of similar signification. The mention of a propitious deity, Apollo Nomius, the god of pasture and of shepherds, seems to contrast with *laeva numina*, as *audit* does with *sinunt*, and thus to lend confirmation to the view we have adopted. For the peculiarity in *laevus*, by which it means either "favourable" or "unfavourable," see Note, Ecl. i. 16.

8. A suitable position for the bee-hives is first to be sought, and care is to be taken that it be as much sheltered as possible, and that the apiary be so fenced round about as that kids and heifers may not interfere with the operations of the honey makers. It is said that *sedes* and *statio* are identical in meaning. But we think that *sedes* is used in a wider sense, of a *considerable* space of ground, suited by its abundance of flowers, by its retirement and non-exposure to the inroads of cattle, for the purpose in view; while *statio* means *a particular spot* in such an apiary, where shelter can be readily afforded to the hive, more especially to the door of it, which, for the reasons afterwards stated, it is most important to keep calm and peaceful. We are led to this decision by the following considerations:—1st, In a poem published with such care as the Georgics, it is not at all likely that the poet would, in the same line, use two words exactly identical in signification; 2d, *Statio* is a military term, meaning either a *small* (fort) *stationary camp* for the purpose of overawing the neighbourhood, or the *guard in front of the camp gate;* and to this reference seems to be made in the clause immediately succeeding, *Quo neque sit ventis aditus*. Line 165, below, would appear to favour this view, and to add another reason why especial care should be taken in having the entrance sheltered. If this interpretation be correct, we have what is called a *chiasmus*, *quo neque sit ventis aditus*, answering to *statio*, the word nearest to it; and *neque oves haedi*, &c., to *sedes*, the more remote. When two co-ordinate propositions, or two series of connected words, are not so arranged that the first of the second pair answers to the first of the first pair, but when they are, as it were, placed crosswise, the figure is called *chiasmus* (χίασμος, from χιάζειν, to place crosswise, like the strokes forming the Greek letter χ). So in New Test., Matt.

xii. 22, "The blind and *dumb* both *spake* and saw." Examples in Latin are very numerous. See our fuller Note on Æn. ix. 279.

9. *Neque sit aditus—neque oves, &c.*—Resolve each *neque* into its component parts, *et non*, and translate the two conjunctions by the phrases, "on the one hand," "on the other hand."

12. *Rorem*—See Note on *aerius*, line 1. *Surgentes*—"springing," "growing."

13. *Lacertis*—the "lizard," otherwise called *stellio*, in 243, below. For the syntax of *terga* in the accus., see Note on Ecl. i. 55; and especially that on Ecl. iii. 106.

14. *Stabulis*—"the hives." *Pinguibus*—"full," well stocked" with honey. *Meropes*—"bee-eaters," the *Merops Apiaster* of Linnaeus.

15. *Aliae volucres*—other birds, and (especially) Procne. On Procne, see Note, Ecl. vi. 78.

Pectus signata—On the syntax, see Ecl. i. 55; iii. 106. The reddish spots on the neck of the swallow were ascribed by the poets to the blood with which Procne sprinkled herself when slaying her son, Itys.

16. *Volantes* is used substantively, as *volitans* in Geo. iii. 147. *Nidis*, i.e., *pullis*, "for their nestlings."

18. *Stagna virentia musco*—*Stagna* does not mean stagnant water, for that would be unhealthy (see line 49), but simply *little pools*, where the current was not so great as to sweep the bees away. The same necessity for caution in this regard is again expressed in the words *tenuis fugiens*—"running with shallow stream," of the next line.

Tenuis may be an adj. joined to *rivus*, or it may be taken adverbially, modifying *fugiens*, as in the translation above. *Virentia musco*—"verdant with moss," the banks, or the stones on the bank being overgrown with moss. Cf. *muscosi fontes*, in Ecl. vii. 45.

20. *Vestibulum* means the place immediately in front of the hives. This term is often confounded with *atrium*, but it properly means the free space between a house and the street.

22. *Suo vere*—"in their favouring spring." So *suo vento*—"a favouring breeze," as applied to a ship; *suos deos*—"propitious gods." *Prima examina*—"the swarms in their first attempts to alight;" or simply, "the early or young swarms."

23. *Decedere*, for *ei decedendum*. See Geo. iii. 46; and Æn. v. 485. On *calori* in the dat., compare *serae decedere nocti*, Ecl. viii. 88; and Geo. iii. 467.

24. *Obvia* may agree with *examina*, understood, or with *arbos*, "and let the tree receive the coming swarms in its leafy shelter."

25. *In medium* (scil. *humorem*)—Into the middle of the water, whether it be still *iners*—see *stagna*, line 18, with Note), or flow briskly, willow trunks are to be cast so as to lie across the pool or stream; large stones, also, must be placed in the water, so that the bees may have bridges (see Æn. x. 288, Note), whereon to gain a footing, and to dry themselves, should a shower have drenched them, or a sudden gust of wind plunged them in the rivulet or pool.

30. *Haec circum*, i.e., around these *fontes*, *stagna*, *&c.* On *casia*, see Ecl. ii. 49, and Geo. ii. 213. On *Serpylla*, "wild thyme," Ecl. ii. 10. *Thymbrae*, "savory," the *Satureia hortensis*, of Linnaeus. *Graviter spirantis*, having a strong and full scent; *not* "an offensive smell."

32. *Floreat* agrees with the subst. nearest to it. See Ecl. i. 59. *Irriguum*, though usually passive, "watered," is used here, like *rigui* in Geo. ii. 485, in an active sense, "watering," "irrigating." *Violaria*, "the violet beds."

34. Thus much of the situation and accommodations of the Apiary. Now come we to the construction of the hives or "caps." Observe the force of *ipsa*, and cf. Geo. iii. 387. The hives were made of the *bark* of trees, or of osier twigs; the *straw* hive, of modern days, seems to have been unknown to the Romans. On the scansion of *alvearia*, see Metrical Index.

36. *Liquefacta remittit*—*liquefacit*. But it is perhaps better to translate the phrase by two verbs, "melts the honey, and causes it to *run*."

38. *Neque nequidquam*, "nor is it for nothing (for no purpose) that they smear." Note that *tenuia* is to be pronounced *tenvia* in scansion. See Metrical Index.

39. *Fucoque et floribus*.—This is said to be a hendiadys for *fuco*, (i.e., *succo*, the "viscous juice") *florum*. *Fucus* properly means *sea weed* or *rock lichen*, which was used as a *red dye*; hence it comes to mean the colour *red*, and hence the *reddish juice* derived from flowers, which bees use to stop up the entrances to the honey cells, and the crevices in the hive. It is called "*bee-glue*." The viscous substance which here goes by different names, as *gluten*, *fucus*, *cera*, *&c.*, seems to be what is technically called *propolis*. "It is a resinous gum, obtained

from the buds of certain trees, such as the birch, the willow, and the poplar. It is more tenacious and extensible than wax, and is well adapted for cementing and varnishing. It is not only used in lining the cells of a new comb, but is also sometimes kneaded with wax, and employed in rebuilding weak parts, and in stopping all the crevices in the interior of the hive. * * The ancients called it *propolis* (πρόπολις), from πρό, or πρός and πόλις, 'before the city,' because principally employed, as they thought, upon the projecting parts of the hive." Bevan, quoted by Anthon.

41. On *visco*, see Geo. i. 139, and on *pice Idae*, Geo. iii. 450.

42. *Effossis*—"excavated" by themselves, as Servius interprets. Heyne disapproves of this explanation, but unjustly, as we think; for—1st, If such be not the meaning, the phrase, *si vera est fama*, is very insipid and pointless; and 2d, Several species of bees *do* form their nests "in holes in the ground, sometimes excavated laboriously," by their own efforts. "The female of the common humble bee," says the writer of the volume "Bees" in the Naturalist's Library, "having pitched upon a convenient spot, proceeds to excavate first the passage or gallery, then the nest itself, detaching the soil, as it were, grain by grain. She seizes the molecule with the first pair of legs, transfers it instantly to the second, receives it next with the third, and finally pushes it as far as possible behind her. These excavations, situated often a foot under the surface, are wholly the work of the solitary female."

43. *Larem*—Lar and Penates are often put for one's habitation or abode; thus *ponere penates*, "to take up one's residence." *Fovere larem* is, therefore, simply "to dwell." Perhaps, however, in *fovere*, "to make *cozy*," or comfortable, there may be reference to the fact, that, in these subterranean hives, the queen bee is very cautious to carpet her new dwelling with soft leaves, and other suitable substances, to secure warmth and dryness.

44. *Pumicibus* is put for rocks generally, in the crevices of which bee-hives are often found. Hollow trees are favourite places of resort for them when such can be obtained. In Russia, where the cultivation of bees is very extensively carried on, and where forests are abundant, one individual will have as many as 100 hives in his garden, and 1000 in the woods. Cf Hom. Il. ii. 87.

46. *Unque fovens*, "smear for heat," i.e., to keep them warm. *E levi limo*, "with smooth mud," i.e., mud made fine in the grain by careful *working* and the addition of water. Instead of *e levi* some books read *et leri*, others *e leni*. Some commentators take *e levi* in an adverbial sense, "easily," like *e facili*, *e tuto*; but in this case it should be *lĕvi*, and not *lēvi*, as here. Besides assisting the bees to make their hives waterproof, the farmer should also cover the "caps" over with leaves, to increase the heat, and also to keep the weather from affecting the clay, so as to make it become *chinky*.

47. *Taxum*—See Ecl. ix. 30. *Rubentes cancros*, "reddening crab shells," which were burnt to ashes, to be used in the cure of certain diseases. The smell proceeding from them when burning was supposed to be injurious to bees. *Neu, &c.*—And do not allow them to be near a deep fen, or any place where may be the strong, fetid, and noxious smell of mire in a stagnant pool (see 18, above), or where there is an echo. The injury caused by an echo is thus explained by Pliny: *Inimica est et echo resultanti sono, qui pavidas alterno pulset ictu.* The inexplicable sounds would affright the bees, and lead them to make their hive elsewhere. Observe that the subst. verb, *est*, is omitted after *odor*, though in a relative clause. See Geo. ii. 180.

51. On *Quod superest*, see Note, Geo. ii. 346. *Egit sub terras.*—The idea was, that in summer the inner part of the earth below the crust was cold, but in winter it was hot.

54. *Metunt purpureos flores*—"reap the harvest of the purple flowers," i.e., gather the abundant honey from the flowers. *Purpureus*, as before remarked, is often used of that which is very beautiful, and fresh and healthy. So here it means the rich colours of the new blown flowers. *Leves libant*—"lightly sip (taste) the surface of the streams."

55. *Hinc nescio qua dulcedine laetae*—"being rendered joyous by some sweet influence or other here derived," (*hinc*) i.e., from the flowers and fountains.

57. *Excudunt, &c.*—"Hence they skilfully form the fresh gathered wax, and shape the clammy honey." The wax was supposed by the ancients to be derived from the flowers, whereas it is an exudation or production from the bodies of the bees. See this subject discussed in the Naturalist's Library, "Bees," p. 123 sqq.

58. *Hinc*—"hereafter," "soon after this." *Caveis*—"from the hives." The metaphor is taken from the theatre, *cavea* signifying the part which the audience occupied. Forb.

59. *Nare*—"float," expresses beautifully the actual appearance of a hive in the air. *Nubes*, like our "cloud," is a word constantly used of swarms of insects of different kinds.

62. *Huc*—"here," i.e., on the *frondea tecta*, "the leafy covert," or tree where the

swarm alights. *Jussos sapores*—"the strong scents which are prescribed" for such cases, viz., the *melisphyllum*, or *balm-gentle*, and the *honey wort (cerintha)*. *Melisphyllum* is a contraction for *melissophyllum*, μελισσόφυλλον; the Latin name is *apiastrum*. It is the *Mellissa officinalis* of Linnaeus. *Cerintha*, κήρινθος, from Κηρός bees-wax: it was common in gardens—and hence is called *ignobile gramen*. On *huc adsperge*, see Geo. ii. 76.

64. *Tinnitus cie*—This raising of a tinkling noise to make a swarm "settle" is a very ancient practice, and is continued down to our own days in country places among the less scientific bee-rearers. It is disapproved of, however, by those learned in the habits of bees. It was supposed either to frighten the bees, or to delight them, the result of either feeling being an immediate halt. From verse 151 it would appear that Virgil was of the latter opinion. In some places the plan was followed, to give notice to the neighbours that a swarm was "up," and to establish the claim of him from whose apiary it had gone.

Matris, i.e., the mother of the gods, Cybele. See Æn. ii. 788.

Cymbala—The cymbal was a basin-shaped instrument, made of bell metal, having a ring at the top to afford a catch to the player. They were used in pairs, and hence we have the plural, *cymbala*. The usual form of them is represented in the woodcut.

67. *Sin ad pugnam exierint—nam, &c.*—This sentence is somewhat faulty, and it is not easy to decide how the clauses may be best arranged. Some make the parenthesis extend from *nam*, of 67, to *subegit*, of 85 (Heyne). But the length of this parenthesis is alone an argument against the probability of such an explanation. Others terminate the parenthesis at *hostem*, of 76, taking *ergo* as the first word of the apodosis. Voss, Jahn, &c. But this breaks the evidently close connection which subsists between lines 76 and 77. Others again extend the brackets only to the end of 68, *motu*. All, however, agree in this, that Virgil has forgotten himself, and is guilty of an *anacolouthon*, i.e., *a blunder*. To us it appears that the parenthesis ends at *motu*, 68, and that the apodosis to *sin exierint* begins at *continuo licet praediscere*. Our reasons for refusing to consider 68 and 69 as part of the same concatenated construction, are as follows:—1st, *Incessit* and *licet* differ in tense; but this is not, of course, a *fatal* objection, taken by itself—it has force when joined to No. 2; 2d, The connection of *incessit* to *licet* is a very lame one, and affords a very awkward and unmeaning junction, as the following translation will show: "For discord often occurs between two king-bees, and you may at once know the spirit that animates the *mob*." In these words, so taken, there seems a palpable *non sequitur*; 3d, The repetition of *nam—namque* in such close succession, in a continued chain of connected clauses, is exceedingly objectionable, and is unworthy of a tyro in composition. We cannot believe that the polished Virgil would have fallen into such a slip in this his most elaborate poem; and we therefore take *que* after *continuo*, as meaning "then," and translate: "But if they should have gone forth [from their hives, not to take up a new abode, but] to battle, (for discord, with violent excitement, often seizes rival kings,) *then* you may at once [i.e., on the very first movement], and at a distance *(longe)*, discover [*praesciscere*, i.e., learn in sufficient time to apply the remedy] the spirit that animates the multitude, and know that their hearts are panting [impatient] for war."

But we may be called upon for a precedent in thus translating *que*. We have remarked in Note on Æn. ii. 692, and elsewhere, that *que (et atque, &c.)* is often used when the writer hastens from one subject to another, or when he indicates that something is speedily executed after another, so that no time, as it were, elapses between the two events, as in Æn. ii. 692, *Vix ea fatus erat senior: subitoque fragore intonuit laevum*; Æn. xi. 296, *Vix ea legati: variusque per ora cucurrit fremor*. In both these passages we may translate *que* "then," though "and then," or "when," better suits *our* modes of expression. But in Æn. xii. 81 (where see Note), we meet a still more distinct example—*Haec ubi dicta dedit, rapidusque in tecta recessit*, "when he uttered these words, *then* he retired into the palace." In this instance the protasis is a conjunctive clause like *sin ad pugnam exierint*, and the verb of the apodosis is in the indic. mood. Were further proof wanting, we might refer to Æn. xi. 908 sqq.—

Ac simul Aeneas fumantes pulvere campos
Prospexit longe, Laurentiaque agmina vidit,
Et saevum Aeneas agnovit Turnus in armis,
Adventumque pedum flatusque audivit equorum;
Continuoque ineant pugnas et proelia tentent, &c.

Here the protasis begins with *ac simul*, and

ends with *equorum*; and the apodosis is introduced by *continuoque*, the very phrase used in the passage before us. From the above considerations, we feel convinced that the parenthesis was intended to extend from *nam* to *motu*, and that *continuoque* begins the apodosis. The poet, however, allows himself a long digression from the main point, viz., to tell the remedy (*hi motus, &c.* 86), enlarging on the features of the latter, and the preparations for it.

71. The terms and actions of Roman military life are applied to the habits of the bees in the following lines, and thus the poet speaks of the brazen trumpet's martial note—of the *praetorium* of the bees, &c.

73. *Fractos sonitus* well expresses the broken and startling sound of the soldiers' trumpet call.

73. *Coruscant.* This verb means "to emit a vibratory and dancing light, by moving quickly from one side to the other."

74. *Exacuunt rostris.* Flies may be often seen performing this operation, which to an unscientific person looks like the sharpening of the stings on the proboscis. *Aptant lacertos*—a figure taken from the language of the "ring," and refering to the practice of the pugilists who toss their arms and beat the air as a prelude to the fight.

75. *Regem.*—Whenever *rex* is used for the chief of the hive we ought to remember that modern investigations prove that *regina* is the proper term. The *Drones*, or *reges*, do nothing; it is the queen-bee, *regina*, that is the life and soul of the hive, and the head of all its movements and actions. *Ipsa praetoria.*—The term is taken from the camp, the *praetorium* signifying the cell of the queen-bee, the "royal cell," as corresponding to the tent of the commander in chief of the Roman army.

77. *Ergo ubi, &c.* Some commentators connect this line with 67, *sin ad pugnam exierint.* But see Note on that line, and the objections there urged. Observe the omission of the subst. verb, *sunt*, after *nactae*, though in a relative clause; and consult Notes, Geo. iii. 144; Ecl. i. 54. *Nactae* may, however, be taken as a particip., *erumpunt* then becoming the *protasis*, and *concurritur*, &c., the *apodosis*.

82. *Ipsi*, scil., *reges*. *Per medias acies*—before this phrase a verb of *going* might have been expected; but it is implied in *versant* following. Cf. Æn. vii. 543, *adfatur per auras*, and ii. 471, *in lucem convolvit.* Wagn.

84. The order is, *obnixi non cedere usque adeo, dum gravis, &c. Hos* is masc., and not fem., as we might expect, because it refers to the bees, *not as bees (apes)*, but as *soldiers (milites)*. It may also be explained by saying that the gender of *ipsi (reges) obnixi* is attributed to the parties commanded by the *reges*, the more noble including the less important.

86. *Hi motus, &c.*—"Such excitements of passion, ay, and such great (threatening) contests are checked and lulled to rest by the tossing of a little dust." Observe *atque* in its proper emphatic force, to add something more important and grand than what has preceded.

89. *Deterior* and *melior* are interpreted by some commentators "inferior in valour," and "superior," or "braver." But there had been no trial to prove the conqueror; the meaning must therefore be simply "inferior," and "superior in appearance," according to your judgment. There will be no peace so long as both are in the hive,—one of them must go; you will therefore decide by examination of their form and general aspect, by the marks now to be laid down.

91. The differences of appearance here alleged to exist among queen-bees do not really exist; but in these matters the scientific accuracy of the poet is not at all to be trusted: he gives the ancient ideas, which he borrows principally from Greek writers. We have not space, nor does it lie within our province, to detail the discoveries of modern naturalists, whose investigations are aided by the microscope; for these we again refer the student to the works already mentioned in Note on line 1.

92. Observe that the last syllable of *melior* is lengthened by arsis, on which see Ecl. i. 39, Note.

97. *Turpes horrent*, "are disgustingly squalid, as the wayfarer is when he comes from his journey on a road deep with dust, and spits forth the mould from his parched mouth."

99. On *corpora*, in the accus. after *ardentes*, see Ecl. i. 55, Note. *Auro et guttis*, i.e., *aureis guttis*. *Lita*=*illita*.

102. *Liquida*, i.e., *limpida*, "clear." *Durum domitura saporem*, "calculated to overcome the harsh taste of wine." *Mulsum* was made by mixing one measure of honey with four of wine; this was done when the wine was deficient in saccharine matter.

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128. *Relicti ruris*—"of uncared-for land," i.e., of land which, by reason of its poverty, no one cared to claim, and which, in the measuring off by the *metatores*, did not come within the limits of the regular land marks: it was unsuited for tillage *(juvencis*, i.e., *labore juvencorum)*: it did not afford pas-

ends with *equorum*; and the apodosis is introduced by *continuoque*, the very phrase used in the passage before us. From the above considerations, we feel convinced that the parenthesis was intended to extend from *nam* to *motu*, and that *continuoque* begins the apodosis. The poet, however, allows himself a long digression from the main point, viz., to tell the remedy (*hi motus, &c.* 86), enlarging on the features of the latter, and the preparations for it.

71. The terms and actions of Roman military life are applied to the habits of the bees in the following lines, and thus the poet speaks of the brazen trumpet's martial note—of the *praetorium* of the bees, &c.

72. *Fractos sonitus* well expresses the broken and startling sound of the soldiers' trumpet call.

73. *Coruscant.* This verb means "to emit a vibratory and dancing light, by moving quickly from one side to the other."

74. *Exacuunt rostris.* Flies may be often seen performing this operation, which to an unscientific person looks like the sharpening of the stings on the proboscis. *Aptant lacertos*—a figure taken from the language of the "ring," and refering to the practice of the pugilists who toss their arms and beat the air as a prelude to the fight.

75. *Regem.*—Whenever *rex* is used for the chief of the hive we ought to remember that modern investigations prove that *regina* is the proper term. The *Drones*, or *reges*, do nothing; it is the queen-bee, *regina*, that is the life and soul of the hive, and the head of all its movements and actions. *Ipsa praetoria.*—The term is taken from the camp, the *praetorium* signifying the cell of the queen-bee, the "royal cell," as corresponding to the tent of the commander in chief of the Roman army.

77. *Ergo ubi, &c.* Some commentators connect this line with 67, *sin ad pugnam exierint.* But see Note on that line, and the objections there urged. Observe the omission of the subst. verb, *sunt*, after *nactae*, though in a relative clause; and consult Notes, Geo. iii. 144; Ecl. i. 54. *Nactae* may, however, be taken as a particip., *erumpunt* then becoming the *protasis*, and *concurritur*, &c., the *apodosis*.

82. *Ipsi*, scil., *reges*. *Per medias acies*—before this phrase a verb of *going* might have been expected; but it is implied in *versant* following. Cf. Æn. vii. 543, *adfatur per auras*, and ii. 471, *in lucem convolvit.* Wagn.

84. The order is, *obnixi non cedere usque adeo, dum gravis, &c.* *Hos* is masc., and not fem., as we might expect, because it refers to the bees, *not as bees (apes)*, but as *soldiers (milites)*. It may also be explained by saying that the gender of *ipsi (reges)* *obnixi* is attributed to the parties commanded by the *reges*, the more noble including the less important.

86. *Hi motus, &c.*—"Such excitements of passion, ay, and such great (threatening) contests are checked and lulled to rest by the tossing of a little dust." Observe *atque* in its proper emphatic force, to add something more important and grand than what has preceded.

89. *Deterior* and *melior* are interpreted by some commentators "inferior in valour," and "superior," or "braver." But there had been no trial to prove the conqueror; the meaning must therefore be simply "inferior," and "superior in appearance," according to your judgment. There will be no peace so long as both are in the hive,—one of them must go; you will therefore decide by examination of their form and general aspect, by the marks now to be laid down.

91. The differences of appearance here alleged to exist among queen-bees do not really exist; but in these matters the scientific accuracy of the poet is not at all to be trusted: he gives the ancient ideas, which he borrows principally from Greek writers. We have not space, nor does it lie within our province, to detail the discoveries of modern naturalists, whose investigations are aided by the microscope; for these we again refer the student to the works already mentioned in Note on line 1.

92. Observe that the last syllable of *melior* is lengthened by arsis, on which see Ecl. i. 39, Note.

97. *Turpes horrent*, "are disgustingly squalid, as the wayfarer is when he comes from his journey on a road deep with dust, and spits forth the mould from his parched mouth."

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ture even for small cattle; and offered no inducements for the cultivation of the vine.

129. *Seges* is used of the *soil*, of *corn crops*, and thus of crops *generally*, whether produced from seed, or of spontaneous growth, like grass.

130. *Rarum olus*—Vegetables placed in rows, with wide intervals between. The next phrase, *in dumis*, "in these brambly brakes," explains the necessity for thin planting; for the soil was so light and gravelly, that it could not even produce vegetables in close rows. Burmann makes *rarum* an interjection, like *infandum*, in Æn. i. 253; and *miserum*, in Æn. vi. 21. But this seems absurd.

131. *Verbenas*—See Ecl. viii. 64. *Premens*, "planting," as we met it used before. *Vescum*, "small grained." But see Note, Geo. iii. 175.

132. *Aequabat regum opes*—This sentiment has been in the mouth of every poet, ancient and modern. See Hor. Epist. i. 10, 32. We need scarcely quote the words of Robert Burns on this point, though the cause of satisfaction in his hero was not the same as that which joyed the heart of the Corycian sage: —

> Kings may be blest, but Tam was glorious,
> O'er a' the ills o' life victorious.

134. Observe that *carpere* is used in the "infin. absolute," as it is called. It may be that the infin. *carpere* is governed by *primus* (fuit).

136. *Rumperet saxa*—The expansion which takes place in the act of freezing loosens earth, stones, &c.; and thus, when a *thaw* comes, pieces of rock are detached from one another, and roll down from the hills to the plain. Others understand *saxa* as the "stony soil." But this we deem very absurd. The phrase may have been a proverbial one, to indicate very violent frost.

137. *Mollis hyacinthi*—Of the tender (delicate) hyacinth. See Note on Ecl. ii. 18, iii. 106. *Tondebat*=*carpebat*. Observe that its last syll. is long by the arsis.

138. *Increpitans* does not mean "chiding," "expressing dissatisfaction for," but what we call "bantering," "challenging," in a good-humoured sense.

139. *Apibus fetis*, i.e., in queen mothers, which, as said before, do almost every duty connected with the formation, arrangement, and peopling of the hive.

141. *Cogere mella favis* — The honeycombs were put into a wicker basket, and squeezed out in a trough placed beneath, and thence transferred to jars for preservation.

142. For *tiliae* some books read *tilia*; but the former has the best authority, "The linden tree and the pine grow most luxuriant with him;" and, moreover, his fruit trees never deceive him in their produce, as they bring to maturity all the blossoms which they showed in the spring.

144. *Seras*, "*slow-growing*;" because, say the critics, he planted them in his youthful days. This is the opinion of Wagn. and Forb., who think that Virgil merely means that, when he visited the old man, he found the elms, &c., in regular order. But we are inclined to take *seras* adverbially, as *sera*, in Ecl. i. 28 (where see Note); and to interpret, "He transplanted and arranged (*distulit*) in order the elms, even though late," i.e., although the operation was later of being done than was right. This mode, it will be seen, attributes more skill, labour, and industry to the "*model gardener*" from Corycus than the other explanation, and impresses upon readers the useful lesson that, if care and labour are bestowed on any task, however difficult, success may be expected in a greater or less degree. The view we have taken seems to be strengthened (1) by the position of *etiam*, though in poetry much stress cannot be laid on such an argument; (2), by the meaning of *distulit*, "transplanted," which is equal to *digerere* of Geo. ii. 54. [It may, however, be objected to this argument that *diferre* and *digerere* are used of transferring young trees from a nursery to the place which they are to occupy permanently, and that such may be the meaning here. True; and were we dealing with vines, or other such trees, we should admit the force and the justice of the remark; but the poet is speaking of a kind of trees which were not cultivated in nurseries for their own sake, but merely for their use in serving as vine props. If, therefore, the old man were represented as planting them regularly for that purpose, he would deserve no especial credit or notice, because all vine cultivators so acted (see Geo. ii.); but here there is no such object in view.] (3), By the following phrases, *eduram pirum* (the pear, when now very hard and matured), *spinos ferentes pruna* (the sloe trees now bearing engrafted plums), and *platanum ministrantem umbras* (the plane tree, even when so large as to form a shade for drinkers). The whole sentence seems intended to exalt the great skill, the patient industry, and the nice taste of the Cilician, by representing him as performing such difficult operations with safety to the plants; and as being so eager to have all things *neat* and *orderly*, as that he underwent the labour of transplanting even full-grown and non-fruit bearing trees, merely for appearance sake.

We object to the sense, "slow-growing," put upon *seras* by Wagn., Forb., &c., that it is an unmeaning epithet *in this connection*,

and is devoid of *point* in illustrating the poet's idea; and, also, that it is not in conformity with the adjs. that follow. Heyne, following Martyn, interprets *seras*, "old," "full-grown;" but on the general purpose and meaning of the sentence, his views seem to be nearly the same as those we have expressed above.

145. *Eduram*—*E* in composition strengthens and intensifies the meaning of the simple word, as in *egelidus*, *equidem*, *edocere*, *ecastor*, &c., &c. On the *platanus*, see Geo. ii. 70, Note.

147. *Exclusus iniquis spatiis*, i.e., prevented by limited space. See above, 110. The metaphor is taken from the race-course.

150. *Pro qua mercede*—The meaning of this phrase, and its syntax, are somewhat obscure and irregular. Wagner's interpretation seems one of the best of the many that have been proposed. The construction, which is poetic, he thus turns into prosaic form, *Quae quidem naturae sunt merces, pro qua pavere*, &c. This certainly gives the *sense*, but does not clear away the awkwardness of the syntax. The simple explanation seems to be that the poet uses *mercede* in an *anticipatory* sense, and represents as a *hire* or *wages* that which was a disinterested and spontaneous act of favour on the part of the bees which nurtured Jove, and which in return were endowed by him with that superior sagacity and instinct that they now display. "Now come, I shall lay clearly before you those natural qualities and instincts which Jupiter imparted to bees as an extra gift *(addidit)*, for which (as their) hire they fed;" or "for, for this hire they fed," resolving *qua* into a conjunction and a demonstrative. But, since writing the foregoing, another mode has occurred to us, which we venture to throw out for the discussion of the learned. We would suggest to take *qua* as equal to *quali* [for which adj. *qui* is often used, as every scholar knows], and to consider the construction changed from the accus. *(naturas)* depending on the verb, to a clause (*pro qua mercede*, &c.) used accusatively, as in Æn. xi. 250, *nomen patriamque docemus; (docemus) qui bellum intulerint, quae causa attraxerit Arpos.* See also Geo. ii. 121; Æn. iii. 181. The translation would then be, "Now come, I shall lay before you the natural qualities and instincts which Jupiter himself imparted as an extra gift to bees; (I shall show), for what a noble hire (it was that), following the sounds of the Curetes, they fed the king of heaven," &c. In this view, we would punctuate with a semicolon after *expediam*.

151. *Curetum*—The Curetes were the priests of Cybele. By the sound of their cymbals and other instruments they drowned the cries of the infant Jupiter, so that Kronos did not discover his retreat in Creta. The *locus classicus* on the subject is Strabo, x. 465. On the cymbals, see above, 64; and on Mt. Dicte, Geo. ii. 536.

153. On this passage Heyne remarks—*Locus qui sequitur est ex praestantissimis propter dignitatem rerum tenuitati additam ex translatis ab humano genere.*

Consortia tecta—habitations shared in common, to which each has an equal right.

154. *Magnis legibus*—"powerful laws," i.e., such as are binding and so rigidly enforced, as that none dares to transgress them. With *certos Penates*, "fixed abode," compare Æn. viii. 39, *Hic tibi certa domus, certi, ne absiste, Penates.*

157. On *in medium*, consult Geo. i. 127. Observe that *victu*, in next line, is the contracted dative. With *foedere pacto* compare *magnis legibus* of 154.

159. *Pars ponunt*—On this construction see Epitome of Wagn., Quaest. Virg. viii. iv. *Saepta domorum*—The neut. of an adj. is very often used substantively, and may therefore govern the genitive. So we meet in the Æneid, *strata viarum—convexa caeli*, &c., &c.

160. *Narcissi lacrimam*, i.e., the honey juice. On Narcissus, consult Classical Dict., Smith. *Lacrima* is often used of the exudations of plants and trees. Here it refers especially to the clear and sweet drop contained in the *calix* of the daffodil *(narcissus)*, which was said to be the tear of Narcissus.

Lentum gluten—"the viscous, or clammy, bee-glue," i.e., a kind of *propolis*, on which see Note 40, above.

161. *Fundamina*—"The beginnings." *Suspendunt*, in next line, is closely accurate, since bees attach their combs to the roof of the hive, and build downward and vertically.

163. *Spem gregis—adultos fetus*—i.e., the new hives, the hope of the race. The leading out of the young is the duty of the queen-bee. This whole passage occurs in Æn. i. 430-436.

165. *Sorti* is by some (Wagn. and Ladewig) taken as the older form of the abl., like *ruri*, *vesperi*; while Heyne, Voss, Jahn, &c. make it the dative, and explain it as the similar phrase in Æn. ix. 271, *excipiam illum sorti*, i.e., *ut sors mea sit.* In this view the translation would be—"To whom the watch at the gates has fallen as their lot."

166. *Speculantur aquas*—Writers on the economy and habits of bees tell us that these little animals are most especially *weather-wise*; and that their actions, when closely observed, prove one of the truest of barometers.

168. *Fucos*—"The drones," after serving their purpose, viz., that of impregnating the eggs of the queen bee, are massacred or expelled towards the end of summer by

the working bees, lest they needlessly waste the gathered stores.

170. To illustrate the "division of labour"-principle which the bees adopt, the poet compares the functions of the Cyclopes, some of whom blow the bellows; others dip the heated metal in the trough of water; others hammer, and turn the iron over and over again with the forceps. See Note and Illustration, Æn. viii. 453.

173. *Lacu*—The trough of water kept for cooling iron speedily when the hammering is over. *Impositis*—"placed on the *anvil-blocks;*" not on Ætna, as some interpret, for the forge was inside of Ætna, in the bowels of the earth.

175. On *in numerum*, see Ecl. vi. 27; and on *parva componere magnis*, Ecl. i. 24.

177. *Cecropias apes*—Mount Hymettus, in Attica, was particularly celebrated for its honey, on account of the thyme which grew there in great abundance. The term *Cecropian* is employed as equal to Athenian, the word being derived from Cecrops, the founder and first king of Athens. The epithet is therefore merely an ornative one, and has no peculiar applicability here.

178. *Quamque suo munere*—Each in his own peculiar function. *Grandaevis oppida*—This seems to be a mere poetic fancy: it is not true to fact.

179. *Munire favos* may mean, either to strengthen the cells, i.e., to keep adding to and repairing the walls of the cells; or perhaps it rather refers to the fact, that the compartments which held the winter stock of honey were covered over on the top, so as to prevent them from being broken on for every day consumption. Some commentators understand it of mending ruptures in the hive, so as to keep it water-tight. *Daedala*—"ingeniously constructed." The more usual form of the adj. is *daedalius*, but Virgil adopts the Lucretian model. It is derived from the Greek verb δαιδάλλειν, from which comes also Daedalus, the name of the famous Cretan artist.

181. For *Crura*, in the accus., after *plenae*, see Note, Ecl. i. 55; and for *pascuntur*, with the accus., Geo. iii. 314. On *arbuta*, consult Geo. iii. 300; i. 148: on *salices*, Geo. ii. 12; and on *casia*, Ecl. ii. 49; Geo. ii. 213.

182. *Crocum rubentem*—"The blushing crocus" grew wild in Italy, but was devoid of smell, according to Pliny. Columella, however, advises that it should be planted near the hives, since it tended to flavour and to colour the honey.

183. *Tiliam*—"The lime, or linden tree" exudes a rich and sweet honey juice, which serves the bees for making *gluten*. On the hyacinth, see Ecl. ii. 18.

185. *Ruunt portis*, i.e., *portas agmine relinquunt*. Jacobs. We see no necessity for supposing a simultaneous rush, which Jacobs' phrase implies. Every one who has watched the movements of bees in going out of their hives, and returning to them again, must have observed that, after they creep slowly forward for some space on the tray-shaped ledge in front of the cap, they take wing all at once, and fly off with great speed; their flight, however, as they *approach* the hive is cautious.

190. *Siletur in noctem*—"silence reigns during the night." *Suus sopor*—Either "their well-earned sleep," or "sleep peculiarly their own," i.e., *so sound* and *gentle*, by reason of their incessant labour during the day, and the lightness of their food.

192. *Credunt coelo*—Either "trust to the sky," i.e., risk the doubtful weather, even though the sky be then clear; or it may be used in a sense similar to *se credere coelo*, of Æn. vi. 15, "Commit themselves to the air;" but the former is preferable.

194. *Lapillos*—This using of stones for ballast, by bees, to steady themselves against the wind, does not appear to be confirmed by the investigations of modern naturalists. The notion probably arose from seeing that species called the *Mason Bee* carrying his agglutinated pebbles to form his nest on the side of some wall. "The mason bee collects together a sufficient number of grains of sand to form a heap of the size of a small shot, and then cements the mass together with a viscid liquor ejected upon it from the mouth. With the gravel and cement it mixes a little earth, which renders the whole firmer, and more tenacious. The little pellet of well-tempered mortar, thus formed, is instantly conveyed by the bee to the spot selected for the nest, where the foundation is formed by a circle of these little balls, deposited in regular succession." *Insect Architecture.*

196. *Inania nubila*—"the unsubstantial clouds." This adj. is often used with such words as *aer*, *nubes*, *umbra*, *ventus*, which denote substances whose body cannot be said to be tangible.

199 *Segnes solvunt*, &c.—"They do not relax their bodies in love, so as to become indolent and languid." *Segnes* is therefore *proleptic*. With *in venerem* after *segnes*, comp. Geo. iii. 97, *Frigidus in Venerem senior*. *Concubitu* is contracted for *concubitui*, as in Ecl. v. 29. The ancient notion with regard to the propagation of bees, was that the parent of the hive gathered the young brood from off the leaves of plants and trees, and that the juices of certain trees were especially powerful in producing the future population of the hive. The population of a hive consists of three classes: 1st, The Queen Bee, which lays all the eggs, and is the mother of the entire hive; 2d, The Drones, whose sole purpose is to im-

pregnate the eggs of the Queen, and which are slain, or expelled, as soon as the breeding season is over; 3d, The Working Bees, which form the hive, and the combs, and collect the honey. These seem to be of no sex. Consult, however, the books already referred to in Note on line 1.

200. *Ipsae*, i.e., *solae, sine connubio.* Observe the remarkably pretty use of the term *Quirites*, in next line, inserted to add dignity to a humble subject, and to please the Roman ear.

202. *Refingunt*—"Form anew, or repair, their halls and waxen realm." Heyne. Wag., Forb., &c., take the phrase to denote the repeopling of the hive by an ever fresh supply of young. But, besides that this is a very strange interpretation to put upon *refingere*, we prefer, for a reason to be stated in next Note, to take the phrase in its most literal acceptation.

203. This, and the two following verses, have been pronounced, by Heyne, Schrader, Wagner, and many other critics, to be out of place, and not connected, by any close bond, with the preceding or succeeding ones. Heyne, although suggesting an [unsatisfactory] explanation of the lines in their present order, yet proposed to read them immediately after 196; which arrangement, unquestionably, makes a suitable sense, but is open to this fatal objection, that no MS. countenances such a transposition. Wagn. *supposes* that the obnoxious verses may have been written by Virgil on the margin of his manuscript after the completion of the Georgics, and thence transferred by copyists into the text. This, however, is only a *supposition*, and we need not therefore deal seriously with it further. To us it appears that the connection between the lines is of the *closest* kind, and that the key to the whole is found in 205, *Tantus amor florum, &c.* It will be observed that, from line 197, the poet is calling attention to certain peculiarities of bees, which are very extraordinary, as compared with the habits of other animals, and which tend to increase our admiration of their industry and sagacity. It will be a cause of astonishment to all, he says, *quod nec indulgent concubitu—(quod non) solvunt corpora in Venerem, aut fetus nixibus edunt;* i.e., that they do not propagate the species in the usual way, but that they repair the stock in such a manner that there are not the same ties of affection as in other animals, nor the same inducements to energy of action to provide for the young. The females, by themselves, do everything that is requisite, without the assistance of the males (see Note 200), even to the providing of the king, and to building and repairing, or renewing, year after year (*refingunt*), the hives and combs; and, notwithstanding that they have not the same incentives to industry as other creatures, yet so great is their innate zeal that, rather than abandon their load of honey, they often perish on the hard rocks, upon which the weight of their burden has dashed them. Since, therefore, they are not actuated by the same passions and feelings as others, and since the *usual inducements* to activity are thus wanting, it must be that the *mere* love of flowers, and of producing honey, is their *only exciting cause:* "So powerful in them is the love of flowers, and so strong is the ambition to collect honey." Lines 203 and 204 are thus made to heighten our astonishment at the assertions of 197, following, and 205 comes in to conclude and account for the whole. We stand alone in this interpretation, so far as we are aware, but we feel assured that a careful examination of the passage, in connection with the hints we have thrown out, will convince the student of the justice of our conclusions.

206. We do not see that there exists so close a connection between this line and 202, as the critics would have us believe. They both speak of *life*, it is true [though it is *very doubtful* whether the *latter* part of 202 does so]; but the first passage refers to the manner of *producing the young*, and the latter to the duration of life in the bee generally. A modern naturalist would be perfectly justified in beginning a *new paragraph* with such a phrase as *ergo ipsas*, i.e., with the discussion of the question as to the length of life in bees, after he had treated of the mode of generation. "Well, then (*to proceed*), though the term of a short life awaits individual bees themselves [and the several hives]—for not more than (observe the omission of *quam* after *plus*, as in Ecl. iii. 105) the seventh summer is passed by them—yet the race remains imperishable, and the prosperity of the house abides unshaken, and grandsires of grandsires are reckoned" (in direct succession).

208. *Multosque per annos*—The following notice, illustrative of the text, we quote from Anthon's edition of the Georgics:—"Compare the curious account given of the swarm of bees which settled under the leads of the study of Ludovicus Vives in Oxford, who was appointed Professor of Rhetoric in that University through the influence of Cardinal Wolsey. He took up his residence in Corpus Christi College, where he was welcomed by the bees. These bees, and their posterity, which were always known by the name of Vives' bees, kept possession from 1520 to 1630, in which year a decay of the leads caused them to be disturbed, when they were found to have stored an incredible mass of honey."

210. *Aegyptos*—The Egyptians were particularly celebrated for their loyalty. See Wilkinson's, or Russell's, Egypt. *Ingens*

Lydia—This phrase refers particularly to the power and greatness of Lydia, under king Croesus.

211. *Parthorum* — The Parthians were also particularly subservient to their monarchs. *Medus Hydaspes*—The Hydaspes is one of the rivers of the Panjâb, and is now called *Jelum*, or Djelun, or Behut. It rises in one of the summits of the Parapamisus range, which extends into the empire of the ancient Persia; hence, as the Medes and Persians were closely associated in history, and in geographical position, the term *Medus* is applied to this river, though in a slightly improper sense. The Hydaspes (Jelum) falls into the Chenâb, and it again into the Indus.

214. On the respect paid by bees to the Queen, consult the books formerly referred to in Note on first line of this Georgic. Observe that the poet uses phrases which were of common application to Roman soldiers. Note the aoristic perfects *rupere*, *solvere*. &c., and see Note 49, Geo. I.

217. *Objectant corpora bello*—See Naturalist's Library, "Bees," p. 62.

219. In this passage the doctrines of Pythagoras as to the *anima Mundi* are slightly touched upon. For a fuller view of the subject, see Æn. vi. 534, sqq. Observe the very remarkable construction of *atque* coupling *his signis* in the abl., to *secuti* in the nom., and see Note, Geo. I. 142.

220. *Partem divinae mentis, &c.*, "a portion of, or an emanation from, the divine intelligence." The idea was that a life-giving and active principle pervaded all nature; that to this was due the existence of every creature; and that on the death of any living thing, the *particula mentis divinae* returned to the great source whence it came, and again amalgamated with its original whole. *Aetherios haustus* is merely a variety of expression (for the sake of greater clearness) of the foregoing phrase, *partem divinae mentis*.

224. *Tenues* is applied to *vitas*, as the *vita* is of an aetherial, i.e., spiritual, nature.

227. *Sideris* is in a collective sense, and, therefore, equals *siderum*. Cf. Lucretius, I. 437, *corporis augebit numerum*. So Ovid, Trist. ii. 567, says, *inter tot scripti millia nostri*.

228. *Augustam*, "venerable," "worthy of respect and admiration." The various reading, *angustam*, affords in some respects a more suitable sense, though the former is more consistent with lines 210, sqq.

229. *Relines*—This verb properly means to open casks and such like vessels, which have been sealed with wax, pitch, or other substance. It is used in a slightly different sense as applied to *sedem* and *mella*. It may be translated, "open," with *sedem*, and "uncover," with *mella*.

230. *Prius haustu sparsus aquarum ora fove.*—The diversity in the reading and in the interpretation of these words is perplexing in the extreme. Some books exhibit *ore fave*, "observe a solemn silence." Others *ore fove*, "spirt water from your mouth" on the bees, to prevent them from stinging you. *Sparsus* would then mean "sprinkling them." Servius. The reading of the text is that which has the best MS. authority, and which, moreover, yields the most appropriate meaning. As the Roman rustics were in the habit of eating garlic and other strong scented herbs, and as the sense of smell in bees is very acute, the poet orders that the breath of the honey collector should be purified and sweetened before he approached the hive. *Ora fove* therefore means "cleanse and sweeten your mouth and breath;" cf. Geo. ii. 135, *animas et olentia Medi ora fovent illo*; see also Æn. xii. 420, *Fovit vulnus lympha*. But our great difficulty lies in *sparsus*, for which *parcus*, *pastus*, *pransus*, have been severally conjectured. It is evident that *sparsus*, if joined to *haustu*, is used in a very peculiar sense, for in its common acceptation it is entirely opposed to the idea of a *single mouthful* of water. We therefore take *sparsus* to refer to the *washing* of the *whole body*, which would be particularly necessary for those who, like labourers, were exposed to violent perspirations. We would therefore translate as follows: "Having previously washed your body, foment your mouth with draughts (the drawing) of water;" or, as Anthon has it, "gargle your mouth with a draught of water." This is Schirach's interpretation, but it is not free from objections; nor are we satisfied with any other which we have seen. *Sequaces* is a most appropriate term, as applied to *fumos*, smoke, which penetrates every nook and cranny, and which, from its very lightness and unsubstantiality, is easily drawn by the force of attraction to any body into whose neighbourhood it may come.

231. This and the four following lines are parenthetic, the connection being close between 230 and 236. If any change in the order of sequence is to be made, it will not be amiss to adopt Wagner's suggestion, and read 236, 237, and 238 after 230, and thus render the coherence in sense complete. It is to be remembered, however, that this is only a suggestion, and has no countenance from MSS. We prefer the explanation first given.

Cogunt, "They (viz. the honey gatherers) twice collect the heavy produce (of the hives). *Fetus* means *produce* of any kind, and is not to be taken here of the *young bees*, but of the store of amassed honey. Varro gives *three* periods for robbing the hives.

232. *Taygete*, the Pleiad, one of the Pleiades or Vergiliae, on which see Note, Geo. I. 138. Their *heliacal* rising (referred to in 232-3) took place on 22d April, according to Columella; and their *cosmical setting* (234-5) on the 8th Nov. *Simul* is for *simul ac.*

233. *Oceani amnes.* This phrase is in accordance with Homer's idea of the ocean as a *great river flowing round the earth.* Observe the peculiar appropriateness of *repulit*, so suggestive of the action of one rising into air, and taking advantage of the principle of "action and reaction," to give himself an upward *impetus.*

234. *Piscis aquosi.*—This means the constellation, Dolphin, according to some. Voss considers that *Piscis* is used to denote *winter* generally, as the constellation *Piscis* may be seen the whole of every night during that season. Heyne's explanation, derived from the delineations of the celestial globe, is not to be approved of, and we therefore omit it. The adj. *aquosi* is added to Piscis, because the winters of Italy were usually rainy, as before remarked.

235. *Tristior.*—The Pleiad is now represented as somewhat sad, at the gloomy prospect before her, viz., the descent into the wintry waters in the cold month of November. How much alacrity and joy, on the other hand, are expressed by the words of 233, *repulit spretos amnes*, descriptive of her rising and ascent!

237. The anger of the bees at the plundering of their hives is excessive, and they show their wrath by attaching themselves to the flesh (*adfixae venis*), and darting their stings into the offending honey collector. The stings are called *caeca*, because so small as to be *almost* imperceptible when left in the human person.

238. The meaning is:—But if you take precautions to guard them against the hardships of the approaching winter, and, therefore, leave them an (ample) supply of honey for their future wants; and, even though you pity their broken spirit and disabled state; yet you must not hesitate to smoke some of the cells, and fumigate the remaining ones, so as to leave no place to harbour destructive moths and worms, and, at the same time, to render the attacks of such less likely. The poet seems to suppose a case in which the bees have been successful during the summer in amassing a large quantity of honey. For *thymo* some books read *fimo*, as burnt cow-dung was also used for fumigation.

243. *Stellio*, a kind of lizard; see 13, above. Stars on the back are said to have given origin to the name *stellio* (*stella*). *Ignotus adedit*, ἴλαθι τρώγων, has "eaten the combs without its presence being detected." *Stellio et* [illegible] be pronounced, in scansion, *stell-jet.*

Cubilia is nominative to *adederunt* (and not to *sunt*), understood, and is used for the occupants of the nests. *Blattis*, cockroaches. *Lucifugis* means "roaming by night," i.e., avoiding the light of day, as the critics say. But we rather think the term refers to that peculiarity in the habits of the insect, in virtue of which it seeks dark trunks, or closets, or meal-tubs, or beds, where it may be free from observation, even *by day*, and so get leave to pursue its depredations unmolested.

244. *Ad aliena pabula fucus*—This characteristic of the drones was referred to before in 168, *ignavum, fucos, pecus.* So our own poet says—

> The bee, that feeds her husband drone deliciously.

245. *Crabro*, "the hornet." *Imparibus armis*, "with ill-matched weapons," i.e., over-matched.

246. *Tineae*, "the moths," the "Phalaena Tinea Melonella" of Linnaeus. *Aranea*, "the spider." The words, *invisa Minervae*, refer to the story of Arachne, daughter of Idmon, who, having been defeated by Minerva in a trial of skill in weaving, was about to hang herself, through grief, but was pitied by the goddess, and changed into a spider. On the "Enemies of Bees," see p. 149 of vol. "Bees," in Naturalist's Library.

248. The following lines advise that not much honey be left in any hive, lest the abundance render the inmates lazy and remiss: for the more exhausted the bees are, the more diligent will they become when the honey season returns.

250. *Foros*, "the combs," or "cells," or "hives." It means primarily the gangway of a ship, or a row of seats in the circus.

251. We now come to the diseases of bees, and the means of healing them.

Forbiger and others consider either that the poet is guilty of an *anacolouthon*, in proceeding, in 254, differently from what the syntax with which he commenced would lead us to suppose; or else that the apodosis to *si vero languebunt* begins with 264, all the intervening lines, from *quod jam* of 253, being parenthetic. But we think neither supposition necessary. The apodosis to *si languebunt* begins with *continuo*, the only parenthesis being line 253. "Dysentery appears to be the only serious disorder to which these insects are liable. * * Its existence is *easily detected*: the floor-board and the combs are covered with stains produced by the excrement, of a dark brown colour, and which diffuse through the hive a most offensive smell." It is to such a disease that the poet, in all probability, re-

fers, and it is to the ease of detection that 253 has regard. Nat. Lib., "Bees." See our Note on 67, above, for a full discussion of a similar passage.

252. *Vita*, i.e., *conditio, natura apum.*

255. *Luce carentum*—"of the dead." So in Æn. ii. we meet the phrase, *Cassum lumine lugent.*

257. *Connexae pedibus*—This is usually understood as if the bees joined together in clusters, intertwining feet with feet; and the words *pendent ad limina* lend some degree of feasibleness to this interpretation. As it seems that in death insects do not adopt that plan, but rather twist and writhe their own individual bodies, Wagner would take it as meaning, that each *dying bee* writhed and twisted its *own feet* through agony. Virgil, however, is not now describing those on the verge of death: it is of the hive generally, as *omnes* of 258 shows, as well as the whole tenor of 257, 258. We therefore incline to the first explanation, as being a far more natural and probable one than Wagner's; for it is well known that bees do, on common occasions, cluster together thus for heat.

260. *Susurrant tractim*—"They buzz in a continuous line;" or, "unceasingly;" or, "They buzz in a drawling manner." The simile which follows would seem to confirm this second interpretation. *Contracto*—This adj. would apply more properly to the bees than to the cold, but poets often take such liberties in their use of epithets. So *Pallida mors; tarda senectus*, though some critics would make the adj. *active* in all these cases.

262. *Quondam* — "sometimes," "by times." *Stridit*—This verb is either of the 2d or of the 3d conjugation, making *stridēre* and *stridĕre* in the infin.

Sollicitum, i.e., *sollicitatum*—"lashed into fury," "angry," "troubled." *Refluentibus*—"as the waves roll back to land, and are again dashed off the coast." For these similes, comp. Hom. Il. xiv. 394-9.

264. *Galbaneos odores*, i.e., *galbanum odorum* as *croceos odores*, in Geo. i. 56. On *galbanum*, see Geo. iii. 415.

266. *Ultro*—"contrary to what might be expected," i. e., to the usual procedure. *Nota*—This adj. is often put for what is a "favourite with a person or thing," as here.

267. *Saporem gallae* is equal to *gallam*, hence the whole phrase is—*tunsam gallam*—"the pounded, or powdered, gall-nut."

The gall-nut is that lumpy excrescence which is found on the leaves of the oak and some other trees: it is of a powerfully stringent character, and is therefore useful in dysentery. See end of Note 251.

269. *Defruta*, for *defervita*. Wine boiled down to one-half, or sometimes less. See Note on Geo. i. 295. *Multo igni* means "a *long-continued fire*," and not "a strong fire," which was unsuitable for the simmering process.

Psithia, passos, &c. See Note, Geo. ii. 93.

270. On *Cecropium*, see above 177; and on *thymum*, 112.

Centaurea—"Centaury." The nom. sing of this word is written *centaureum*, or *centaurium*, or *centaurea*, after three Greek equivalents. It got its name from the Centaur, Chiron, who cured arrow-wounds with it. The epithet *Pelethronium* is sometimes applied to it, from Mons Pelethronius, (Geo. iii. 115,) where the Centaur lived. There were two species of the herb—the *greater* and the *less*. It is of the former, which was of a heavy, strong, smell that he here speaks. The Romans called it *fel terrae*. Observe the scansion of this line, and its spondaic termination.

271. *Amello*—This is the *Aster* Amellus, or Atticus, the purple Italian *star-wort*, which is found only in the N. of Italy; also in Attica. Servius says it receives its name from the *Mella or Mela*, a river of Cisalpine Gaul, on the banks of which it was found in great abundance. Observe the syntax of *amello* agreeing with *cui*; this is usually called a Graecism. See Geo. iii. 147; and Æn. i. 267, with Notes.

273. *Cespite* means not the turf, or earth, but the root, whose fibres are tangled and matted together, so as to form a kind of turf of themselves. Transl., "It raises numerous stalks from one tangled root."

274. *Aureus ipse*—This means that the central disk is of a golden colour, while the petals (*foliis*) which fringe this yellow part are of a purple hue, like violets. An examination of the common *golden* will make the matter plain to all.

276. Weichert pronounces this line spurious, because of its want of connexion with what precedes or follows; because of the abrupt change of tense in *ornatae sunt*, and because of the unusual meaning of *torques*, as applied to a garland. But we consider these objections as trivial, and as entirely insufficient to cast doubt on the genuineness of the verse. There is certainly an abruptness, and so there is likewise in *Asper in ore sapor*, and in *tonsis*, &c., and we see no reason why the poet should be found fault with for throwing in this remark, either to afford an additional token by which the plant intended may be known, or to add to it a degree of dignity and sanctity. And, as Wagner observes, *torquibus* means *festoons*, and is thus entirely proper in its use.

277. *Tonsis*, i.e., cropped by the flocks. On the perf. part. used for the present, in reference to things which are now taking place, see Note, Geo. i. 306. On the river Mella, which flowed through the Mantuan

territory, see 271, Note From a passage in Catullus, 67, 33, it would appear that the Mella flowed past the ancient Brixia (*hodie Brescia*).

281. We now come to the final episode of the Georgics, in which the plan of recruiting the stock of bees when the hives have been annihilated, is recorded in connexion with the beautiful story of Aristaeus. An opinion was prevalent, in ancient times, that insects generally, and bees in particular, were generated from the putrid carcases of beasts; this Virgil adopts. In eastern countries, where bees, in great numbers, flew wild about the woods, none caring to inquire into their habits, and when honey was frequently found in the interior of the dead bodies of animals, as, for example, in the lion slain by Samson, such an idea may have readily and naturally originated. See Varro, ii. 5, 5; iii. 16, 4.

283. *Arcadii magistri*—Of the Arcadian shepherd. i.e., Aristaeus. Some represent him as an Arcadian, and others as a Thessalian; and Virgil, though following the former in regard to the native country of the hero, yet assigns Thessaly as his residence (below, 317).

284. On the construction of *tempus est pandere*, see Note, Geo. i. 305.

Quoque modo, i.e., *et (que) quomodo. Insincerus*, "corrupted," "putrid." Forbiger states that no other writer of the Augustan age uses this adj.

287. *Pellaei Canopi*—The city of Canōpus stood on the western mouth of the Nile (the Canopic), and consequently near Alexandria. It is called Pellaean from Pella, in Macedonia, the birth place of Philip and Alexander, because the latter annexed Egypt to the Macedonian throne. After that time Egypt was often called *Macedonica* or *Pellaea*. Consult on the several names, Smith's Dict. of Geography, or the Common Text Books of Ancient Geography, on Egypt. The Egyptians are called a *fortunata gens*, on account of the fertility of the soil, caused by the *overflowings* [to this *stagnantem* of next line refers] of the Nile.

289. *Faselis*—This was a kind of light boat, called by the natives *Baris*, resembling in shape the pod of the kidney bean, *faselus*.

Observe that *circum* is separated from its case. Cf. Hor., Sat. i. 6, 59.

290. This, and the four following lines, have given rise to a most voluminous controversy, which it would by no means repay us to wade through. We shall therefore indicate briefly the points necessary for understanding the passage, referring those who seek further discussion to Burmann, Wagner, and Forbiger.

By *vicinia Persidis*, "the country bordering on Persia." Virgil is supposed to mean Syria, which borders on the Parthian empire, for the poets of the Augustan age often call the Parthians, Persians. The epithet *pharetratae* confirms this opinion, as the Parthians were famed for their skill in archery. See *Medus Hydaspes*, 211, above. Besides, the Persian empire *did* at one time extend from the Indus to the Nile.

Urget—"presses upon," i.e., "touches," "borders on."

291. We would remove the brackets which some have placed in the text at the beginning of this line, and at the end of the next, making *amnis* of 293 the subject of *fecundat*, and deleting the comma which stands after *arena*. *Nigra arena*, i.e., the alluvial earth, or mud, which, from its very richness, is of a dark colour.

292. *Discurrit ruens*—"separates, as it flows, into seven different mouths."

293. *Devexus*—"carried down," referring to the rise of the Nile in the high grounds of the South. The high table-lands of Abyssinia give rise to one branch of the Nile, but the Nile proper "is believed to have its source in East Africa, between lat. 1° and 4° S., long. about 30° E., near the base of Mount Kenia, on the west side of the range commonly known as the Mountains of the Moon." See Bryce's General Gazetteer, under "Nile."

Coloratis Indis, i.e., the Ethiopians, *Indis* being used of *blacks* generally. See Geo. ii. 116, and Tibullus, ii. 3, 55. The meaning of the passage simply is, that all the inhabitants of the Delta of the Nile—those on the west, at the Canopic mouth, those on the east, towards Syria and Persia, and those in the south, towards Ethiopia—place implicit confidence in this plan of reviving the stock of bees. The order of the words is, *Quaque vicinia* (nom. sing.) *pharetratae Persidis urget, et (qua) amnis devexus usque ab coloratis Indis fecundat viridem Ægyptum nigra arena et discurrit ruens in septem diversa ora, omnis regio jacit certam salutem in hac arte.* MSS. vary much as to the order in which these lines follow one another. We are inclined to prefer, for simplicity sake, that arrangement which places 291, *Et viridem*, &c. after 293, *usque coloratis*. There are therefore three modes of arrangement—1, That adopted in the text: 2, That which we have just indicated; and 3, *Quaque — et diversa—et viridem—usque coloratis*. Translate from 287, thus—"For where the favoured people of the Pellaean Canopus

dwell hard by the Nile, which expands into a lake with its overflowing stream, and are carried round their fields in painted canoes; and where the contiguous territory of quiver-armed Parthia adjoins (the Egyptian country), and the river borne down even from the swarthy Indians (Ethiopians) fertilizes verdant Egypt with its black (and unctuous) mould, and separates, as it careers along, into seven distinct mouths, the entire region confidently alleges that there is a never-failing safe-guard (or remedy) in this plan." With 288 and 291, compare the words of our own poet—

> The Nile redundant o'er his summer bed,
> From his broad bosom life and verdure flings.

The whole passage is a very faulty one, and great doubt is cast on its genuineness by the disagreement of the MSS. as to the order of sequence, by the tediousness and circumlocutory form in which an insignificant matter is embellished, and by the double description of the Nile.

295. *Exiguus atque contractus*—"of small dimensions, and made limited (*i.e.*, narrowed) for this very purpose."

297. *Premunt*—"They cover in with the tiling of a narrow roof, and with confining walls." *Imbrice* means a hollow, gutter tile, for carrying off the *rain*, and is therefore said to be connected with *imber*.

Quatuor fenestras, &c.—Four openings turned towards the four points of the compass, and admitting the light in a slanting direction, so as not to allow too much air or light at once, but yet not to exclude them entirely.

299. *Curvans, &c.*—"Arching his horns on his forehead of two years old."

302. After stopping up the nostrils of the beast, and otherwise preventing him from breathing, they beat him to death with heavy cudgels, for the purpose of bruising and softening the flesh and bones, so as to hasten decomposition; while, at the same time, they are cautious to keep the hide sound. *Viscera* does not mean the "bowels," but *everything underneath the skin*.

303. *In clauso*, "In the pent-up chamber." On *sic positum*, see Note, Æn. ii. 644. On *thymum*, 112 above; and on *casias*, Geo. ii. 213.

305. The first approach of Favonius, or Zephyrus, the W. wind (about the 7th Feb.) marked the time of entering on navigation, and is put here to denote the early part of spring. Instead of *rubeant* and *suspendat*, in the subj mood, we might rather have expected *rubent* and *suspendit*, (1.) because the thing stated is represented as a fact; (2.) because no condition is implied; (3.) because *ante quam*, when written separately, have almost, invariably, an indicative. We may account, however, for the subj., by saying that there *is* somewhat of uncertainty and doubt as to the operation of the laws of nature, and the consequent flourishing of the meadows. Consult Kritz, Sall. Cat., 4, 5, on *antequam initium faciam*. Forb.

307. The swallow made its appearance in Italy from the 20th to the 23rd or 24th February.

309. *Aestuat* "ferments." *Humor*, the putrid blood. *Teneris ossibus*, "the softened bones."

310. *Trunca pedum*—"*Minus* the feet." *Truncus* is usually followed by the ablative of the part taken away, but the poets often use the genitive, in Greek fashion. The adv. *primo* is very rarely used by Virgil; only here and in Æn. v. 654, ix. 576. In all other places it is an adj

311. On *carpunt* in this sense, see Note on *corripuere*, Geo. iii. 104. Observe *magis magis* for *magis et magis*.

314. *Leves*, "nimble," "active," or "light armed." Some interpret "false," "easy conscienced," but such a meaning is absurd in this place.

315. On *quis deus*, see Ecl. i. 19. With *extudit artem*, cf. Geo. i. 133. *Unde experientia, &c.*, *i.e.*, Whence came this new skill of mankind? who was the discoverer of this new method of generating bees?

317. Donatus, in his "Life of Virgil," and Servius, tell us that the episode of Aristaeus, did not form part of the Georgics in their first edition, but that it was afterwards inserted in substitution for a Eulogy on Corn. Gallus, which was removed from the poem after that individual fell under the displeasure of the emperor. The story, however, is discredited by critics, as no other traces of this alleged panegyric have been found in ancient authors. On Aristaeus, see Geo. i. 14, Note. On Tempe (hodie, *Lykostomo*), consult Note, Geo. ii. 469. The river Penēus (hodie, *Selymbria*), in Thessaly, is well known by every tyro.

319. *Caput extremi amnis*, *i.e.*, the far distant "fountain head" of the river; some large grotto being imagined, whence issued the waters of the river, after they gushed up from the centre of the earth. Some commentators interpret "the disembogue" of the river; but this view is quite untenable.

321. Cyrēne was the daughter, or according to others, the granddaughter of Penēus. With the complaints of Aristaeus to Cyrene, compare those of Achilles to Thetis in Hom., Il. i. 349 sqq., from which the idea is evidently borrowed.

323. *Thymbraeus*, "God of Thymbra." Thymbra was a district of the Troad, through which flowed the river Thymbrius; it was famous for its temple of Apollo.

324. *Invisum fatis*—a common complaint among the unfortunate; it lays a pleasing unction to the soul to attribute blame in these matters to "Providence." It seems to be an imitation, as is well remarked by Mr Sheridan, of Hom., Il. 418, τῷ σε κακῇ ἀίσῃ τικτον ἐν μεγάροισι. Forbiger is rather at fault, we think, in explaining the phrase as equal to "*mortalem, non divino honore cultum.*" With *quo pulsus amor*, cf. Æn. ii. 595.

326. *Hunc*—"This present," the pron. *hic* being used of present time; *ille*, of past.

328. *Te matre*, i.e., although you, a goddess, are my mother, and might thus not only have established some claim to divinity for me, but at least might have averted this misfortune, yet I must bear up against the loss of immortality, and even against present calamity in this mortal life.

329. This and the following three lines are uttered with *something like pettishness*, or at least with despondency and ill-concealed discontent at the apparent acquiescence of his mother in the evil fortune which is befalling him.

331. On *bipennem*, see Æn. ii. 479. *Molire* means "to wield with force and destruction." See Note on Geo. i. 329.

334. On *Milesia vellera*, see Geo. iii. 306, Note. Observe the preposition, *circum*, following its case. *Carpebant*, "spun."

335. *Hyali*, of "*hyalus*," ὕαλος, i. e., *vitrum*, "glass." Hence *hyalus* seems here to mean of a "sea-green colour"—of the colour of the *glassy* deep.

336. In the following catalogue of the nymphs, it will be seen that the poet includes names from all the different classes of these inferior deities. We have nymphs of the sea and of the rivers,—of the woods and of the groves; also daughters of Nereus and of Oceanus. Cf. Hom. Il. xviii. 39 sqq.

337. On the syntax of *effusae caesariem*, see Note, Ecl. i. 55, and especially iii. 106. As to the difference between *caesaries*, *comae*, *crinis*, *&c.*, see Döderlein, "Lat. Synonymes."

338. Critics judge that this line is spurious, because it is absent from many MSS., and because it occurs again in Æn. v. 826.

339. *Flava*—"of flaxen hair;" *Die blonde*, says Forb. See 352, below. On Lucina, consult Class. Dict., and Note, Geo. iii. 60.

342. *Auro, pellibus incinctae, &c.*, i.e., having the variegated (parti-coloured) hides which they wore tucked and fastened up with golden *fibulae*, *brooches*, or *clasps*. Cf. Æn. i. 320.

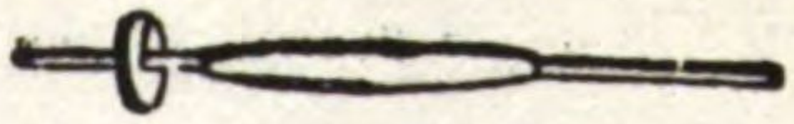
343. Final *e* of *Ephyre* is not elided. See Metrical Index; and Ecl. ii. 24, Note. On Asia, see Note, Geo. i. 383: "Delopea of the Asian Mead."

344. On Arethusa, see Ecl. x. 1. She is here represented as a huntress, which at first sight appears strange in the case of an ocean nymph. But Diana is sometimes represented as choosing her hunting companions from among the sea nymphs. *Positis sagittis*—She is now tired of the chase, and has abandoned both it and its implements.

345. *Curam Vulcani*—The eagerness of Vulcan in guarding his wife Venus, from the intrigues of Mars. *Dolos* and *dulcia furta* seem to refer to the same thing, the latter being merely expletive of the former. See Hom., Odyss., viii. 266 sqq.

347. *Atque*—The usual reading is *aque*, which makes the readiest sense. *Atque* and *aque* are often confounded in the MSS. *Chao*—Chaos means the state of confusion which existed before the arrangement of matter into our present world; and the phrase will thus mean—"all the way down from chaos," i.e., from the earliest date.

348. *Mollia pensa*—Their soft woolly task. *Fusis*—The *fusus* or spindle was generally about twelve inches long. It was made of wood, and was employed in spinning, to twist the fibres of wool or flax into thread as they were drawn off the *colus*, or distaff. The *colus* corresponds in use, and nearly in shape to what is called the "rock" in an antique spinning wheel, such as is used in remote parts of our own country, and the *fusus* to the *spindle*, or central part of the "hack." The woodcut represents the *fusus*.



350. *Vitreis*—The epithet "glassy" is constantly employed by the poets, in reference to persons or things belonging to the sea, or to water generally. Heyne and Voss would scan *vitreis* as a dissyllable, by synizesis, like *aureis*, &c., but Wagner contends that this is unnecessary, since the first syllable is sometimes found short, as in Hor., Od. iii. 13, 1, &c., &c.

352. On *flavum*, see above, 339. Flaxen hair was uncommon in Rome, and in Italy generally, and was therefore reckoned a beauty. *Sorores*, in the preceding line, is not to be taken in too strict a sense.

355. *Penei* is a dissyllable here, like *Orphei*, in 545, though the Greek form being Πηνείου, the Latin should be *Peneï*, in three syllables. It is only the later poets that take the liberty of employing *synaloephe* in such words as have the first of the slurred syllables long; but even Hor., in Od. ii. 6, 5, and in Epist. i. 7, 91, has *Pompei*, and *Vollei*, as dissyllables, though the penult of both is long. Virgil may therefore have used the same license. But Wagn. thinks that as the Greeks wrote both Ἀλφειός

and Ἀλφιός, Αἰνίας and Αἰνείας, so they may have written Πηνιός and Πηνειός, and that thus our poet may have composed his verse, having regard to the former of these two modes. In Theocritus, xxv. 15, there is a various reading, Πηνειοῦ, which has been adopted by some of the most eminent critics. If it be the correct version, it affords the best example that could be desired, coming, as it does, from a poet whom Virgil so often imitates. The synaloephe of *Penei* (with the short penult) would thus be quite natural, and according to common practice. *Genitoris*—Either "father of Cyrene," in the literal sense (see 321, Note), or the term may be merely an ornative one, such as is applied to river-gods, and gods generally, who, by watering the earth, or by conferring other benefits on mankind, are looked upon as standing to the human race in the relation of kind and thoughtful parents. But it is perhaps rather the idea of *age* and *long continuance* that suggests the term. Successive generations look on the river-god, or mountain-god, (so *Pater Appenninus*, Æn. xii. 703,) as one whom they never saw in his infancy, and of whom their fathers knew not the first beginning. See Æn. vii. 685, and xii. 703, with Notes.

356. *Dicit nomine* is a poetic circumlocution for *nominat*. On *percussa mentem*, of next line, consult Ecl. i. 55. *Huic* depends on *aixit*, or *respondit*, understood. Our own poets similarly omit verbs in such cases. We are not to make *huic* depend on *ait*, as some propose. It is quite common to use a verb of *saying*, to introduce the whole sentence, and afterwards to *insert* a "says he," or "says she." *Nova*—"novel," "strange," "unusual."

358. Observe the accumulation of imperatives, *duc*, *age*, *duc*, expressing great haste and eagerness.

359. This verse is borrowed from Hom., Il. xxiv. 96, and line 361 from Hom., Odyss. xi. 243.

362. The description is very graphic, the use of *misit* being especially forcible.

363. Although *genitor* is invariably spelled with an *i*, yet all the best MSS. write the fem., *genetrix:* it is only the codices of inferior note that write *genitrix*.

In the following verses, down to 373, the poet speaks of the general reservoir of all the rivers of earth, and not of the sources of the Peneus alone. He conceives an immense grotto, whence all the streams proceed that issue forth on the world above, and where are the palaces of the river-gods and nymphs. Along the banks of the rivers, even in that part of their course which is subterranean, there are trees that re-echo the whisperings of the waters (*lucos sonantes*). Cf. Ovid, Met. i. 243. *Ipse (Neptunus) tridenti suo terram percussit: at illa Intremuit, motuque sinus patefecit aquarum.*

367. *Diversa locis* is poetic for *diversis locis*. *Phasis*, a river of Pontus; it is now called *Rion* or *Fachs*. *Lycum* (hodie, *Kulei Bizar*) is another river of Pontus, flowing into the Iris.

369. *Enipeus*, a river of Thessaly, flowing into the Peneus. *Tiberinus pater*—see Note 355, on *Pater*. *Aniena fluenta* — "The streams of the Anio," which emptied itself into the Tiber a short way above Rome. It is now called *Teverone*, and flows past *Tivoli*, the ancient *Tibur*.

370. *Hypanis* (hodie, *Bug*), a river of European Sarmatia (Southern Russia), flowing into the Black Sea. *Saxosum sonans*, "Thundering o'er the rocks," i.e., his rocky channel. Some books read *Saxosus*. The Caicus, in Mysia, is now called (as some think) *Ak-su*, or *Bakir*—see Leake, "Asia Minor." But there is much disputation about the true representative of the Caicus.

371. *Taurino vultu*—It was very common among the ancients to represent the deities of rivers as possessing horns; so in Æn. viii. 77, we have the epithet *corniger* applied to the Tiber. For the comparison of a river to a bull, many explanations have been attempted: (1) Some have said that Virgil's phrase is a mere imitation of Homer's μιμυκὼς ἠΰτε ταῦρος, applied to the Xanthus, and that the resemblance is between the river's roar and the bull's bellowing; (2) The ocean is also called ταυρόκρανον by Eurip., Or. 1386, the idea being the impetuosity of a river, conjoined with the savage violence of the bull. From this Virgil has borrowed his expression. (3) Others are of opinion that the curving banks, and the separation of the stream into mouths may have suggested the idea of bent horns extending in different directions from one head. We are not entirely satisfied with any of these explanations, but from the use of *vultu*, and from other considerations, we prefer the last to either of the other two. *Auratus cornua*—"gilded as to his horns." The epithet *auratus* may refer, (1,) to the alleged golden sands of the river; (2,) to the fertility caused by it, "golden" expressing great value; or (3,) because such epithets as "golden" are frequently applied to the gods.

We believe, however, that the true explanation of the term as here employed is different from all these. It is well known that the horns of bulls about to be offered in sacrifice, or led in procession (e.g., in the *triumph of a general*) were often tipped with gold to enhance the beauty and the value of the animals. The poet therefore

wishes to heighten his description of the river, by comparing it to a *bull with gilded horns*. On the syntax of *auratus cornua*, see Note, Ecl. i. 55.

373. *Purpureum*—This adj. and its Greek original are constantly applied to the sea, more especially when swept by oars or disturbed by a storm. The kindred epithet *αἰνοψ* is, however, a more general term.

Violentior—The current of the Padus (Po) seems to have been very strong in former times. In the present day the bed of the river is for a great part of its course higher than the surrounding country, and large embankments are necessary to prevent inundations. A very large amount of alluvial matter is brought down by the current from the high lands, so that the channel is much impeded, and the delta of the river so far extended that towns which were once on the sea coast are now many miles inland. This raising of the bed, and damming up of the stream have contributed to the present diminished impetuosity of the current.

374. Aristaeus having reached the chamber of his mother, Cyrene, receives the usual attentions due to guests, the goddess having first satisfied herself (*cognovit fletus inanes*) that the cause of his complaints was trifling, and the remedy for his misfortunes simple.

Pendentia pumice, i.e., whose roof was formed of pendant pumice stones.

377. *Mantilia tonsis villis*—"towels with closely cut nap, or pile. Napkins were usually made of coarse linen, with a long and rough nap, but this was sometimes cut closely off.

378. Observe the sing. *pars* joined to the plural *onerant*. This is an example of the synesis construction explained in Note on Ecl. ii. 71, and Æn. i. 70. See also Wagn. Qu. Virg. viii. 4, Epitome.

Reponunt — either simply "set on," as equal to *ponunt*, (cf. Note, Geo. iii. 527); or "set on again and again," (cf. Æn. viii. 175); or, as Wagn. interprets, "set on fresh cups," as was done at the second course (*mensae secundae*). Wagner's Note is, "*Sublata prima mensa appositaque altera sive secunda, aliis etiam poculis appositis*, i.e., *poculis repositis, libationes fiebant.*" But because *females* are the hosts in this case; and because *repono* is often used for the simple *ponere*, (e.g., Hor. Od. i. 9, 6), *ligna super foco, large reponens*, we prefer the simple interpretation, "set on what is due."

379. On *Punchaeis*, see Note, Geo. ii. 139; and on *adolescunt*, Ecl. viii. 65.

380. *Moeonii Bacchi*, "of Moeonian wine," i.e., Lydian, Tmolian (see Geo. ii. 98) which is put for the *best quality*.

For a description and illustration of the *earchesium*, see Æn. v. 77, Note.

382. *Oceanus* is first invoked as the parent of rivers and fountains. *Patrem rerum*—This is said in imitation of Homer, who uses the phrase, *Ὠκεανόν τε θεῶν γένεσιν*. See also Il. xiv. 246, *Ὠκεανοῦ, ὅσπερ γένεσις πάντεσσι τέτυκται*; and below, 387.

Centum is used merely for a round number.

384. *Vestam* is equal to *ignem*, as *Vulcanus* is used for *ignis*, Bacchus for *vinum*, &c. See Geo. i. 295. This use of Vesta, however, is uncommonly rare. *Ter*—Three was a number sacred in the ceremonies of religion and of magic.

386. *Animum* — either "his mind," or "her own mind." The latter is preferable.

387. *Carpathio pelago*—The sea around the island of Carpathus (now *Scarpanto*), which lay between Rhodes and Crete. These verses are taken from Hom., Odyss. iv. 364 sqq., where Proteus, (son of Oceanus and Tethys,) is represented by Homer as living on the island of Pharos, near the site of the afterwards famed Egyptian Alexandria; but Virgil assigns him in this place to Macedonia, i.e., to Emathia and Pallene. Proteus is only an allegorical representation of water; his mutations typify the changes which the old philosophers attributed to water, viz., that it altered itself so as to form the three other great elements of nature—*earth*, *air*, and *fire*.

389. *Piscibus et curru*—Proteus was represented as drawn by hippopotami, which, in their hinder part, resembled a fish, and in their front a horse; hence they are called *bipeds*, because only the fore feet existed.

390. On *Emathiae*, see Note, Geo. i. 492. Consult also Schmitz's Anct. Geog., and a map of Macedonia. *Pallene*, one of the promontories of Chalcidice. In assigning this as the native place of Proteus, Virgil seems to have followed some legend now unknown.

392. *Grandaevus*—Virgil is the first writer known to have used this word. The epithet is strictly applicable, as mythologists made Nereus the eldest son of Pontus, and one of the most ancient deities. See Hesiod, Theog., 233.

393. *Sint, fuerint, trahantur*—For these subjunctives some copies substitute indicatives, *sunt, fuĕrunt, trahuntur*, on the ground that the line is a mere explanation of *omnia*, and does not depend on *novit*. Wagner thinks that the necessity of shortening the penult of *fuerunt* was the cause which led copyists to alter the verbs. Cf. Hom., Il. i. 70. Observe the compound phrase, *ventura trahantur*, denoting *futurity*, with the idea of *delay*.

395. With this, and the following lines, cf. Hom., Odyss. iv. 386 sqq., and Hor., Od. i. 2, 7, *Omne quum Proteus pecus egit altos visere montes. Immania armenta* — "his

herds of monstrous form, and his ill-shapen seals." This idea of the feeding of the sea-monsters seems to have arisen from the disporting of seals and other marine animals at certain times of the day, and in such manner as cattle often play in the fields.

397. *Secundet eventus*—Wund. and Wag. interpret, "May change for the better the calamities that have befallen you." But we prefer to take it in the plain meaning, "May bring about a favourable issue," viz., may put you on a plan of recruiting your hives. *Secundet* is equal to *det secundos*. This view would seem to gain confirmation from Ovid's parallel passage, Fast. i. 367, where Cyrene says, *Siste, puer, lacrimas: Proteus tua damna levabit, Quoque modo repares, quae periere, dabit.*

399. Observe the zeugma in *tendit*, governing *vim* and *vincula* in different senses. *Tendere vim*, "to *employ* force;" *tendere vincula*, "to *tighten*, or *bind*, chains."

400. *Circum haec*, i.e., *si haec facies*—"by these plans." *Inanes* is here in a proleptic sense, "*ut sint inanes*"—"shall be frustrated, and rendered unavailing." Prophets were loth to be forced under the influence of the deity, on account of the severe spasmodic affections consequent on the inspiration of the god. Cf. Æn. vi. 77 sqq.

404. *Secreta*—"the private abode." The ancient notion that the gods loved solitude, and that the rustic deities, especially, retired in the heat of the day to the cool shade, is brought out in these lines.

406. *Eludent*, "will parry your efforts," "will mock or cheat you." Some MSS. read *illudent*. *Ora ferarum*, "forms of wild beasts," or "savage appearances;" now he will become "a bristly boar, and now a tigress of scowling and savage aspect."

408. *Fulva cervice leaena*—Wagner finds fault with Virgil for representing Proteus as changed into a lioness, and then for attributing to this lioness a *mane* which belongs only to the males. But, as Ladewig remarks, the poets often use as *epicene*, nouns which have two forms to distinguish the sex.

410. "Or he will emit the sharp crackling of fire (i.e., will turn himself into a flame), and thus slip out of (escape from) your bonds, or vanishing into thin water he will be off from you."

412. *Contende*, "tighten," "pull hard." *Tenacia*, "griping."

415. *Ambrosiae odorem*, i.e., *ambrosiam odoratam*. Ambrosia is commonly used of the food of the gods, i.e., that mixture of "honey, wine, and odoriferous herbs" which the inhabitants round about Olympus regaled themselves with—*Olympus "brose,"* in fact; here, however, an unguent or cosmetic is intended. See Hom., Odyss. iv. 444.

Diffundit, "pours all around," so as to envelope the entire body of her son. Instead of *quo corpus perduxit* we should rather have expected *quem per corpus perduxit*.

420. The conception of the poet seems to be, a sheltered bay with a cave at the head of it, cf. Æn. i. 160, with Notes.

421. *Deprensis*, "surprised," "overtaken" when unprepared. Cf. Æn. v. 52, *Argolico mari deprensus;* and Hor., Od. ii. 13, 2. *Olim*, "of old time."

422. *Objice saxi*—This is an instance of the gen. of apposition, on which see Note, Geo. iii. 423. On *objice* (for *objectu*), see Geo. ii. 480. *Tegit*, i.e., *tegere solet*. *Aversum a lumine*, "retired from the light," i.e., in such a position that the light from the mouth of the cave should not fall upon him, so as to discover his presence.

424. *Procul*, "hard by," see Note on Ecl. vi. 16. *Obscura nebulis*, "hid in mists." *Resistit*, "stops," "halts."

425. On *rapidus*, see Note, Ecl. ii. 10, and Geo. i. 92. *Sitientes*, "parched," see Ecl. i. 65. *Sirius*—the dog star, i.e., the sun during the dog days. *Indos* is put for those living in southern latitudes generally; it is governed by *torrens*. *Ardebat*, "was blazing;" "was like a ball of fire," as we say.

427. *Hauserat* is used figuratively, like our verb "to drain," to express the completion of labour or of affliction, and therefore may mean simply "had reached the zenith." Here, however, as the poet speaks of the scorching and drying effect of the sun, we think the literal signification is intended, viz., that of *exhausting and drying up*. The result of this drying of the atmosphere was that the herbs were burnt up, and the rivers running in deep beds *(cava)* were gradually warmed to the mud, and heated even to boiling. *Faucibus*, i.e., "channels."

432. *Somno*, "for sleep," the dative. *Diversae*, i.e., *in diversis locis;* the words are to be taken in the order, *phocae* (the seals, or sea calves) *sternunt se diversae*. See above, 367; and Æn. i. 70.

436. *Considit medius*, "seats himself in a central position," i.e., "in the midst of them." See Æn. vii. 169. *Considit* is the pres. of *consido*, and not the archaic perf. as Wunderl. wishes to make out.

440. *Occupat*—This verb means "to take the start of" in doing something; so here it signifies to *anticipate* him as he lies, and secure him with shackles *before* he can protect himself.

441. *Miracula rerum*—So we have such conversational phrases as "monsters of things," i.e., wondrous and monstrous shapes.

442. *Fellacia*—The more usual reading in recent editions is *fallacia*, which is per-

haps preferable, since *pellacia* implies the idea of *wheedling and coaxing by blandishments*, whereas *fallacia* does not suggest any such accessory notion, and is therefore more applicable to the devices of Proteus.

444. *In sese redit*—"Returns to his former self" (i.e., shape). *Redire ad se* is used of the *mind*.

446. Observe the use of *ve*—"Who sent you, &c., or what do you want *from me*" (*hinc*)?

447. *Est fallere*—*Est* means "is it possible," like ἐστί in Greek. For other examples see Æn. vi. 596; Hor., Sat. i. 5, 87. *Quidquam* is the "accus. of the remote object" after *fallere*, and is not subject to that verb. *Desine velle*, scil. *fallere me*.

450. *Glauco lumine*, "with azure light." An azure colour is usually assigned to sea gods. *Fatis*, in next line, means "for announcing the decrees of fate."

453. *Non nullius*—"of no insignificant" deity. Observe that the last syll. of *nullius* is lengthened by arsis. See Ecl. i. 39.

454. *Luis magna commissa*—"you are paying the penalty of grievous sins." Orpheus—the famous mythical poet and musician of times anterior to Homer. Consult Class. Dict. for the legends in regard to him.

455. *Miserabilis haudquaquam ob meritum*—"wretched to a degree which he by no means merited." *Ni fata resistant suscitat*, i.e., Orpheus still instigates your punishment, which would thus be perpetual, did not destiny oppose such severity, and grant you relief.

456. *Rapta conjuge*—*Rapta* may have reference to the violence which, it is alleged, (by Virgil, for no other ancient writer lays such a charge against the shepherd,) Aristaeus offered to Eurydice, the wife of his master Orpheus; or it may mean, "taken away from you" by death.

457. *Illa*—This pron. is often used to indicate the subject obscurely, the subject itself being introduced later in the sentence. See Wagn. Quaest. Virg. xxi. 7 (4 in Epitome).

458. *Puella* is often applied by the poets to wives, and even to mothers and to widows. See Ecl. vi. 46; Ovid, Her. i. 115. *Servantem*—"lurking," "keeping close to."

460. *Aequalis* means *coeval*, and *brought up with*. Observe that *chorus Dryadum* is by synesis (Ecl. ii. 71) equal to Dryades, and therefore takes a verb in the plural. *Supremos montes*—"the summits of the mountains," like *summos montes*.

462. *Rhodope* was a Thracian mountain. See Ecl. vi. 30. *Pangaea*, also a mountain in Thrace, between the Strymon and the Nestus. *Mavortia tellus*—"the martial (military) country of Rhesus," whose story is referred to in Æn. i. 469. See Hom. Il. x. 435 sqq.

463. *Getae*—a Thracian tribe; but in later times confounded with the Daci, and assigned by ancient writers to different localities. See Geo. iii. 462. *Hebrus*, (now the *Maritza*) the river on whose banks Eurydice perished.

Orithyia was the daughter of Erechtheus, king of Athens (whence she is called *Actias*, *Acte* being the old and poetic term for Attica). She was carried off by Boreas, and became one of the Thracian nymphs. On the form Actias, see Ecl. iv. 1, Note.

464. *Ipse* recalls us to the principal personage of the story, Orpheus. This pron. is often so used.

467. *Taenarias fauces*—The narrow entrance, or jaws, of Taenarus. The cave at Cape Taenarus, now Matapan, is meant; it was considered one of the entrances to the infernal regions.

468. *Nigra formidine*, i.e., *tenebris formidolosis*. *Lucum*, the grove of the nether world, after passing which he came to Cocytus and Styx.

470. This line expresses the Homeric phrase, ἀμείλιχος Ἀΐδης.

475. For these verses, see Æn. vi. 306, where they again occur.

479. On Cocytus, see Geo. iii. 38. The Styx was said to run nine times round the regions of Erebus, so as to form a *bourne from which no traveller might return*.

481. The two expressions of this line, *domus Leti*, and *intima Tartara* signify the same thing, viz., the inner and retired regions of Tartarus.

482. *Implexae caeruleos angues*—On this construction, see Note, Ecl. i. 55, and iii. 106. On the Eumenides, see Geo. i. 278.

484. *Ixionii rota orbis*—"The circle of Ixion's wheel," a poetic pleonasm for *rota* or *orbis* alone. Voss makes *rota* mean "rotation," but examples of this use are at least very doubtful. For the history of Ixion, see Class. Dict.

Vento—"by the wind," i.e., by the lulling of the wind. So *placidum ventis*, in Ecl. ii. 26, where see Note.

487. *Hanc legem*—"this condition," viz., that Eurydice should follow behind, and that Orpheus should not look back upon her till they reached upper earth.

491. *Victus animi* (for *animo*)—similar is the use of the gen. in *truncus pedum*, 310 above. The phrase is a poetic one, borrowed from the Greeks, but Tacitus too was fond of such expressions. So we have *amens animi*, Æn. iv. 203; *captus animi*, in Tacit., Hist. iii, 73. See Schmitz, Lat. Gr. (Chambers' edition), § 277.

492. *Effusus* well expresses the utter and entire loss of all the danger and toil he had undergone.

493. *Ter fragor auditus*—The thunder is supposed to be caused by the secret power exercised by Pluto to bring back Eurydice, now that the spell was broken.

495. *Furor* — "infatuation," "foolish fondness of love," "madness."

Natantia—"swimming," as we say of the sickly, languid eye of a person on the verge of death.

500. On *diversa*, see above, 432.

502. *Portitor Orci*, i.e., Charon.

Praeterea is by poetic usage for *porthac*.

505. *Manes* — "the infernal deities." *Numina*—"the heavenly."

506. This verse has been pronounced spurious by some critics, as interrupting the connexion. But we think the objection ill founded; it is by all means essential that the state of Orpheus and Eurydice should be contrasted; and how much more graphic is it to dismiss in *one line* the case of the female whose release was now past hope, and whose doom was settled, than to prolong needless description of her eternal captivity. It is the plight of Orpheus that is calculated principally to excite our compassion, and the very abruptness is striking and startling.

508. *Strymonis*—This river flowed through the ancient Macedonia, and emptied itself into the Ægean, to the east of Mount Athos. It is now called *Strouma*.

509. *Evolvisse haec*—"uttered these (complaints)," i.e., this account of his mishaps.

510. *Tigres*—Tigers did not exist in these regions, but, as remarked in Note on Æn. 184, poets are not to be confined too strictly to geographical limits.

511. With this comparison, cf. Hom., Odyss. xix. 518-524; also xv. 216; but especially Moschus, iv. 21. On *Philomela*, see Note 15, above. *Umbra* is a constant epithet of trees, and is therefore not at all inappropriate, though the time spoken of be night.

514. *Flet noctem*—"laments the live-long night."

517. *Hyberboreas*—See Geo. iii. 196. *Tanaim*—The modern "Don," a river of Russia, flowing into the sea of Azoff.

518. On *Rhipaeis*, see Geo. i. 240.

520. *Cicŏnum*—The Cicones lived in the east part of Thrace, nearly opposite Samothrace.

Quo munere—"By which tribute" of affection (to Eurydice) the Ciconian women feeling themselves little esteemed. The grammarian, Asper, and after him, Gesner, make *quo munere*=*quamobrem*, or *qua causa*. On the death of Orpheus, see Ovid, Met. xi. 1 sqq.

521. *Nocturni*—"celebrated by night." See Note, Æn. iv. 301; and on "Baccho," consult Class. Dicty.

523. *Marmorea*—This adj. is often used of what is beautiful in appearance generally, and soft and smooth in texture or to the touch.

524. The Hebrus (now the Maritza) is called Œagrius, from Œager, father of Orpheus, and formerly king of Thrace.

525. With this whole story of Eurydice, compare Pope's Ode on St Cecilia's Day.

529. *Vertice*—not "his head," as some interpret; but "the eddy." Proteus, as gods usually do, disappears before all necessary information has been given, leaving human sagacity to discover the rest. For although he declared the cause of the loss of Aristaeus, he did not detail to him the remedies for recovering the stock. This was left for Cyrene.

535. *Faciles*—"easily appeased." *Napaeas*—Nymphs of the woods, or glades, rather. See Note on Ecl. iii. 9.

537. *Qui sit*—Some books read *quis sit*; but see Note on Ecl. i. 19. *Eximios* is a word constantly used of sacrificial victims.

539. *Lycaei*—A mt. in Arcadia. See Ecl. x. 15.

541. *Dearum*, i.e., *Nympharum*. *Delubrum* seems to be used in a wider sense than *templum*. Varro derives the word from *deus*, on the same principle and model as *candelabrum*, from *candela*.

545. *Orphei* is the dative. See Note, Æn. v. 184. Proper names in *eus* are generally declined by Virgil, and other poets, after the Greek fashion, in the dat. and accus., *ei*, *ea*, but after the Latin model in the gen. and abl., *ei* and *eo*. On *Lethaea*, see Geo. i. 78, Note.

546. This and the next line have been made to change places by some editors. See Forb. *in loc.* *Placatam* is used in a *proleptic* sense (see Geo. i. 44).

555. On *viscera*, see Geo. iii. 560. The infinitives, *stridere*, *effervere*, *trahi*, &c., are placed in apposition to *monstrum*.

559. This, and the remaining lines to the end of the Book, have been considered spurious by Bryant, Brunck, Heyne, Schirach, &c. *First*, Because it was not common with the poets to make such additions to their poems, while, on the other hand, the grammarians were very fond of appending epilogues of this nature; and *secondly*, Because some phrases, e.g., *Canere* SUPER *aliqua re*; *haec ego canebam*; *dum fulminat*; are in themselves objectionable. But Voss and Wagn. defend the passage: *first*, Because all the MSS. exhibit it; *secondly*, Because poets *do* add such summaries and conclusions, as Hesiod, Ovid, &c., and even Virgil himself, in Ecl. x. 70, Geo. ii. 541; *thirdly*, Because the dignity of the language, and the beauty of the metre, are altogether superior to the insipid additions of the grammarians; *fourthly*, The phrase

canere super (for *de*) *aliqua re* is defended by Æn. i. 750; x. 839, where it is similarly used. *Canebam dum fulminat* finds a parallel in Ecl. vii. 6, *dum defendo, deerraverat caper;* Æn. vi. 171, *dum personat Triton immerserat;* and a still more close model will be found in Livy, xxi. 7, 1, *dum Romani parant, Saguntum oppugnabatur.*

Haec, i.e., the Georgics. Under *pecorum* bees are included, as 168, above, will justify us in concluding.

561. *Fulminat*—So the two Scipios are called by our poet, *duo fulmina belli* (Æn. vi. 842); and Sir W. Scott characterizes Nelson as a *Thunderbolt of War*, the metaphor beautifully expressing the suddenness of the great admiral's movements, and the sure destruction consequent on his attack. On the historical events referred to, see Note on Geo. ii. 171. But Voss is of opinion that the events of U.C. 734 are meant, and that these lines were added to the poem in that year.

562. *Olympo*, i.e., *Ad Olympum*—"to immortality." Wagner writes the poet's name Vergilius.

564. *Parthenope—Neapolis*, Naples. It was a colony from Cumae, and was called Parthenope, as was believed, from the Siren Parthenope being buried there. But see Smith's Dicty. of Geog., under "Neapolis."

Florentem studiis oti, i.e., having plenty of leisure for literary pursuits. *Florere* means, either to gain fame from pursuits, or to be devoted to certain occupations. Literary leisure was called *ignobilis*.

[ORPHEUS TORN TO PIECES BY BACCHANTES.—*From a Bas relief.*]

METRICAL INDEX.

[N.B.—*A long or short mark placed over the first vowel of a diphthong applies to the entire diphthong.*]

ECLOGUE I.

Line

39. Tĭtȳrŭs hīnc ăbĕ|*răt.* *Īp*|sāe tĕ, Tĭtȳrĕ, pĭnŭs.
(aberăt. *Last syllable lengthened by the arsis.*)

50. Nōn ĭn|*suĕtă gră*|vĕs tĕntābūnt pābŭlă fœtās.

ECLOGUE II.

24. Āmphĭōn Dĭrcāeŭs ĭn Actāe|*ŏ Ără*|cynthŏ.
(Actæŭ. *Consult note.* 2)

58. Āddām cĕrĕă | *prūnă hŏ*|nŏs ĕrĭt huĭc quŏquĕ pŏmŏ.
(prună. *Short vowel left unelided.* 3)

65. Tĕ Cŏrȳ|*dŏn Ŏ Ă*|lĕxĭ trăhĭt sŭă quĕmquĕ vŏlŭptās.
(Ŏ. *Consult note.* 4)

ECLOGUE III.

6. Ēt sŭccŭs pĕcŏ|*rĭ ĕt* | lac sŭbdŭcĭtŭr ăgnĭs.
(Pecorĭ. *Consult note.* 5)

63. Mŭnĕră sūnt laŭ|*rĭ ĕt* | suāvĕ rŭbēns hȳăcĭnthŭs.
(laurĭ. *Consult note on Ecl.* ii. *line* 24.)

79. Ēt lŏngŭm fŏrmŏsŏ vă|*lĕ vălĕ* | inquĭt Ĭŏllă.
(Valĕ. *Consult note on Ecl.* ii. line 65.)

97. Īps' ŭbĭ tĕmpŭs ĕ|*rĭt ŏm*|nĕs ĭn fŏntŏ lăvābŏ.
(erĭt. *Consult note on Ecl.* ii. *line* 24.)

ECLOGUE IV.

55. Nŏn mĕ cārmĭnĭbŭs vĭncĕt nĕc Thrăcĭŭs | *Orphĕus.*
(Orphĕus. *A dissyllable,* ĕus *being a diphthong.*)

57. *Ŏrphĕĭ* | Cŭllĭŏpĕă, Lĭnŏ fŏrmŏsŭs Ăpŏllŏ.
(Orphĕĭ. *A dissyllable,* ĕĭ *being a diphthong.*)

61. Mātrĭ lŏngă dĕ|*cĕm tŭlĕ*|rūnt fāstĭdĭă mĕnsās.
(tulĕrunt. *Systole.* 6)

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1 Synæresis, or synizesis, is the running into one syllable in pronunciation two vowels which properly constitute two separate syllables.

2 One of the component short times of the long vowel *o* is looked on as elided before the initial vowel of the next word, and then the remaining time, being in the arsis of the foot, is lengthened by the stress of the voice.

3 A short vowel is very rarely left unelided. See note on this line in the Commentary.

4 One of the component short vowels of the long *o* is cut off before the initial vowel of the next word, but the remaining one, being in the *thesis*, not the *arsis* of the foot, remains short. Compare note 2.

5 See note 2.

6 i.e., taking for short a vowel usually long.

ECLOGUE VI.

Line

30. Nĕc tānĭūm Rhŏdŏpē mĭrāntŭr ĕt Īsmārŭs | *Ōrphēa.*
(Orphēa. *A dissyllable,* ea *being contracted into one syllable by synæresis.*)

42. Cāucāsĭāsquē rĕfĕrt vŏlŭcrēs, fūrtūmquē Prŏ|*mēthĕī.*
(Promethĕī. *A trisyllable, the last syllable* ĕī *being a diphthong.*)

14. Clāmāssēnt ūt ĭtŭs Hȳ|*lā* Hȳlā | ŏmnē sŏnārĕt.
(Hylā, *as a Greek vocative from a nominative in* as, *has the final vowel long; in the present case, however, the long final* a *in the first* Hyla *loses one of its component times before the initial syllable of the second* Hyla, *but then the remaining short time is lengthened again by the arsis; in the second* Hyla, *the long final* a *again loses one of its component times before the initial vowel of the next word, but the remaining short time not being in the arsis, remains short.*)

53. Īllē lātŭs nĭvĕūm mŏlli fŭlt|*ūs hȳā*|cĭnthŏ.
(fŭltŭs. *Last syllable lengthened by the arsis.*)

78. Aūt ūt mūtātŏs Tē|*rĕi nār*|rāvĕrĭt ārtŭs.
(Terĕī. *A dissyllable,* ĕī *being a diphthong by synæresis.*)

ECLOGUE VII.

7. Vīr grĕgĭs ĭpsŏ cā|*pĕr dĕer*|rāvĕrāt; ātque ĕgŏ Dāphnĭm.
(dĕĕrraverat. *To be pronounced* dĕrraverat, *the* dĕĕ *being pronounced by synæresis or synizesis as* dĕ.)

23. Vĕrsĭbŭs Illē fā|*cĭt āut* | sĭ nōn pŏssŭmŭs ŏmnēs.
(facit. *Last syllable lengthened by the arsis.*)

53. Stānt ĕt jūnĭpē|*rĭ ĕt* | cāstānē|*āe hīr*|sūtāe.
(Juniperī. *Consult note on Ecl.* ii. *line* 24. *Castaneāe. Same principle; the diphthong loses one of its component times, and the remaining time is lengthened by the arsis. The verse, moreover, is a spondaic one.*)

ECLOGUE VIII.

41. Ūt vĭdī ūt pĕrĭ|*ī āt* | mē mālŭs ā̆stŭlĭt ĕrrŏr.
(perĭī. *Consult note on Ecl.* ii. line 24.)

44. Āut Tmārŏs, āut Rhŏdŏ|*pē āut* | ĕxtrēmī Gārāmāntēs.
(Rhodopē. *Consult note on Ecl.* ii. *line* 24. *The final* e *in* Rhodope *is naturally long, being an* η *in Greek,* Ῥόδοπη.)

81. *Ūno ĕo*|dēmque ĭgnī, sīc nōstrō Dāphnĭs āmōrō.
(ĕodem *to be pronounced as a dissyllable,* ĕo *forming one syllable by synæresis or synizesis, and hence* ūn' ĕo, *a spondee.*)

108. Crēdĭmŭs? | *ān qui ā*|mānt ĭpsī sĭbī sŏmnĭā fĭngūnt?
(quī. *Consult note on Ecl.* ii. *line* 65.)

ECLOGUE IX.

66. Dēsĭnē plūrā pŭ|*ĕr ĕt* | quōd nūnc īnstāt āgāmŭs.
(puĕr. *Last syllable lengthened by the arsis.*)

ECLOGUE X.

12. Ūllā mŏrām fĕcĕrē nĕque Āŏnĭ|*ē Ăgā*|nĭppē.
(Aonĭē. *Consult note on Ecl.* ii. 24. *The final syllable of* Aonĭē *is long by nature, being an* η *in Greek,* Ἀονίη.)

18. Īll' ĕtĭām lāu|*rī ĕtĭ*|ām flĕvĕrĕ mȳrĭcāe.
(laurī. *Consult note on Ecl.* ii. 24.)

69. Ōmnĭā vĭncĭt ā|*mōr ĕt* | nōs cēdāmŭs āmōrī.
(amōr. *Last syllable lengthened by the arsis.*)

GEORGIC I.

Line

4. Sĭt pĕcŏ|*rĭ ăpĭ*|bŭs quānt' ĕxpĕrĭĕntĭă pārcĭs.
(pecorĭ. *Consult note on Ecl.* ii. 24.)

31. Tĕquĕ sĭbĭ gĕnĕrūm Tĕ|*thŷs ĕmăt* | ŏmnĭbŭs ŭndĭs.
(Tethŷs. *Last syllable lengthened by the arsis.*)

138. Plĕĭă|*dăs Hŷă*|dăs clārāmquĕ Lŷcāŏnĭs ārctŏn.
(Plĕĭadās. *Last syllable lengthened by the arsis.*)

165. Vĭrgĕă prăetĕrĕ|*ă Cĕlĕ*|ĭ vĭllsquĕ sŭpĕllex.
(Cĕlĕĭ. *Three syllables, all regular, the original Greek name being* Κελῖος, *gen.* Κελεοῦ.)

221. Āntĕ ŭb' ĕŏ|*ăs Āt*|lāntĭdĕs ăbscŏndāntŭr.
(Eoās. *Consult note on Ecl.* ii. 24, *and remarks on Ecl.* vii. 53.)

279. Cŏeūmqu' Ĭăpĕtūmquĕ crĕăt sāevūmquĕ Tŷ|*phŏĕa.*
(Typhŏĕa. *The* ĕa *forms a single syllable, by synæresis, as in* Orphĕa, *Ecl.* vi. 30 —pho *is a distinct long syllable, the* o *corresponding to the Greek* ω, *the name being* Τυφωεύς.)

281. Tĕr sūnt cŏnā|*tĭ ĭm*|pŏnĕrĕ | *Pĕlĭŏ* | Ŏssām.
(conatĭ. *Consult note on Ecl.* ii. 24.—Pelĭŏ. *Consult note on Ecl.* ii. 65.)

295. Āut dūlcĭs mūstĭ Vūlcānŏ dĕcŏquĭt | *hūmŏ-*
r' Et follis. . . . . [1]
(humor' Et--*synapheia and elision.*)

332. *Āut Āthŏ* | āut Rhŏdŏpēn āut āltă Cĕrāunĭă tĕlŏ.
(Athŏ. *Consult note on Ecl.* ii. 65.)

341. Tūm pĭnguēs āg|*nĭ ĕt* | tūm mŏllĭssĭmă vĭnă.
(Agnĭ. *Consult note on Ecl.* ii. 24.)

397. *Tĕnŭĭă* | nĕc lānāe pĕr cŏelūm vĕllĕră fĕrrĭ.
(Tĕnŭĭă. *The initial syllable* ten *is long by position, as if written* tĕnv, *the* u *having here a force like that of a consonant, so that* tĕnvĭă *makes a dactyl.*)

437. *Glāucŏ* | ĕt Pănŏ|*pēăe ĕt* | Īnŏŏ Mĕlĭcĕrtāe.
(Glāuco. *This is an anomaly. The final long* o *in* Glauco, *after losing one of its component short times, ought to have the remaining one short, since it is in the thesis, not in the arsis. In all probability, therefore, the line contains a false reading, and for* Glauco *we should substitute* Glaucoque.—Panopēae—*Consult note on Ecl.* ii. 65. *The diphthong loses one of its times by elision, but the other, being in the thesis, remains short.*)

482. *Flūvĭo*|rūm rex Ĕrĭdănūs cāmpŏsquĕ pĕr ŏmnēs.
(Fluvĭorum. *To be pronounced* flūvyŏrum, *the* ĭ *being here regarded as a kind of consonant, equal to* j. *See note on line* 2. *Æn.* i., *Metrical Index. Hence the first syllable* flūv *becomes long by position, and the second is to be pronounced as if written* jŏ.[2] *Some make* flūvĭŏ *an anapæst, but the anapæst is not admissible into the dactylic hexameter.*

GEORGIC II.

71. Cāstănĕāe fā|*gūs ŏr*|nūsqu' ĭncānŭĭt ālbŏ.
(Fagūs. *Last syllable lengthened by the arsis.*)

86. Ŏrchădēs ĕt Rădĭ|ĭ *ĕt ă*|mārā pāusĭă bāccā.
(Radĭĭ. *Consult note on Ecl.* ii. 24.)

121. Vĕllĕrăqu' ūt fĕllĭs dĕpĕctānt | *tĕnŭĭă* | Sĕrēs.
(tenuia. *To be pronounced* tĕnvĭă, *the* u *being here regarded as a kind of consonant and having the force of the English* v.[3])

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1 Synapheia, i.e., continuous scansion, the last syllable of the verse being "run on" to the next line.

2 See note on line 2 of Æn. I. in Metrical Index.

3 Ibid.

Line

129. *Mīscŭĕ*|rūntqu' hĕrbās ĕt nŏn īnnŏxĭā vĕrbā.
(Miscuĕruut. *Systole.* 1)

144. Īmplĕvĕrĕ tĕnĕnt ŏlĕ|*ae ăr*|mĕntăquĕ lăetā.
(Oleae. *Consult note on Ecl.* ii. 24; *and remarks on Ecl.* vii. 53.)

180. *Tĕnuīs ŭb'* | ārgill' ĕt dūmŏsīs cŭlcŭlŭs ārvīs.
(tenuis. *To be pronounced* tĕnvīs. *Consult remarks on line* 121.)

200. Nŏn lĭquĭdī grĕgĭbŭs fŏntĕs, nŏn grāmĭnĭ—*dĕĕrūnt.*
(deerunt. *To be pronounced* dĕrunt, *by synæresis.*)

233. *Sī dĕĕ*|rūnt rūrum pĕcŏrĭqu' ĕt vĭtĭbŭs ŭlmīs.
(deerunt. *To be pronounced* dĕrunt, *by synæresis.*)

844. Sī nŏn tāntā quĭĕs īrĕt frīgŭsque ĕā|*lŏrĕm-*
qu' Inter . . . .
(caloremqu' Inter—*synapheia and elision.*)

443. Nāvĭgĭīs plŭŏs dŏmĭbŭs cŭdrŭmquĕ cŭ|prĕssŏs-
qu' Hinc . . . .
(cupressosqu' Hinc—*synapheia and elision.*)

453. Cŏrtĭcĭbŭsquĕ cāvīs vĭtĭŏsāequ' ĭllĭcĭs | *ālvĕo.*
(alveo. *To be pronounced* alvŏ, *by synæresis or synizesis.*)

464. Īllŭsāsqu' āurŏ vĕstĕs ĕphy|*rĕĭā*|qu' ăerā.
(Ephyrĕĭ. *The* e *is here to be pronounced separately, not to be formed into a diphthong with the following* ĭ. *Compare the Greek form* Ἐφυρῆια.

487. *Spĕrchĕ*|ŏsqu' ĕt vĭrgĭnĭbŭs bŭcchātā Lăcāenīs.
(Sperchĕus, *with the long penult, from the Greek* Σπερχεῖος.)

488. *Tāygĕ*|t' ŏ quī mĕ gĕll'dĭs In vāllĭbŭs Hāemī.
(Tāygĕt'. *Observe the quantity here, the* a *being long and the* y *short, in accordance with the Greek form* Ταῦγετα.)

GEORGIC III.

Tāy-yĕ|tĭquĕ cānĕs dŏmĭtrīxqu' Ĕpĭdāurŭs ĕquōrūm.
(Tāygĕt:que. *Consult remarks on Geo.* ii. 488.)

60. Ētās Lūcīnām jūstŏsquĕ pā|*tī hy̆mĕ*|nāeŏs
(pati. *Consult note on Ecl.* ii. 24.)

76. Altĭŭs ĭngrĕdĭ|*tūr ĕt* | mŏllĭā crūrā rĕpŏnĭt.
(ingreditūr. *Last syllable lengthened by the arsis.*)

118. Æquŭs ŭtĕrquĕ lā|*bōr ăe*|quĕ jŭvĕnĕmquĕ māgĭstrī
(labōr. *Last syllable lengthened by the arsis.*)

155. Ārcĕbĭs grāvĭdŏ pĕcŏ|*rī ăr*|mĕntāquĕ pāscŭs.
(pecori. *Consult note on Ecl.* ii. 24.)

167. Cĕrvĭcī sūb | *nĕctĕ dĕ*|hĭnc ŭbī ĭbĕrā cŏllā.
(dĕhĭnc *is here dissyllabic, contrary to usual practice.*)

189. Īnvālĭ|*dūs ĕtĭ*|āmquĕ trĕmĕns ĕtĭ' ĭnsĕĭŭs āevī.
(Invalidūs. *Last syllable lengthened by the arsis.*)

242. Ōmn' ādĕŏ gĕnŭs In tĕrrīs hŏmĭnŭmquĕ fŏ|*rārŭm-*
qu' Et genus . . . .
(ferarumqu' Et—*synapheia and elision.*)

283. *Mĭscŭĕ*|rūntqu' hĕrbās ĕt nŏn īnnŏxĭā vĕrbā.
(Miscuĕrunt. *Same as Geo.* ii. 129.)

332. Sĭcŭbĭ māgnā Jŏ|*vīs ăn*|tĭquĕ rŏbŏrĕ quĕrcŭs.
(Jovis. *Last syllable lengthened by the arsis.*)

377. Ōtĭ' āgūnt tĕrrā cŏngĕstāquĕ rŏbŏrā | *tŏtās-*
qu' Advolvere . . . .
(totasqu' Advolvere—*synapheia and elision.*

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1 See note on Ecl. IV. 61, Metrical Index.

GEORGIC IV.

34. Sēu lēntō fūčrĭnt ăl|*vĕarĭă* | vĭmĭnĕ tĕxtă.
(alvearia. *To be pronounced* alvārĭa, *by synæresis.*)

38. Nĕquĭdqu' ĭn tĕctis cĕrtātĭm | *tĕnulă* | cĕrā.
(tenuia. *To be pronounced* tĕnvĭă. *Consult remarks on Geo.* ii. 121.)

92. Nām dŭŏ sūnt gĕnĕr' hĭc mĕll|*ŏr ĭn*|sĭgnĭs ĕt ŏrĕ.
(Meliŏr. *Last syllable lengthened by the arsis.*)

132. *Tăÿgĕ*|tō sĭmŭl ŏs tĕrrĭs ŏstĕndĭt hŏnĕstŭm.
(Tăÿgĕtŏ. *Observe the quantity of the* a *and* y, *in accordance with the Greek form of the name.* Τᾶϋγέτη. *The* a *and* y *do not form a diphthong, neither is the penult ever long.*

243. *Stĕllĭ' ĕt* | lŭcĭfŭgis cŏngĕstă cŭbĭtă blāttis.
(Stellĭ' et. *To be pronounced* stĕll-yĕt, *a spondee, by synæresis.*)

297. *Pārĭĕtĭ*|bŭsquĕ prĕmūnt ārctis ĕt quātŭŏr ăddūnt.
(Parietibus. *To be pronounced as if written* pār-yĕt-ĭbŭs, *that is, as a word of four syllables, the* i *having here the force of a consonant, like* j. *Compare remarks on Geo* i. 482.)

343. Ātqu' Ĕphÿ|*rē ăt*|qu' Ōpis ĕt Āsĭă Dĕlŏpĕă.
(Ephyrē. *Consult note on Ecl.* ii. 24.)

355 Tristis Arĭstăĕus Pĕ|*nĕi gĕnĭ*|tŏris ăd ūndăm.
(Penĕi. *A dissyllable, by synæresis.*)

388. Cŏerŭlĕus Prō|*tĕus măg*|nūm quī pĭscĭbŭs ăequŏr.
(Protĕus. *A dissyllable,* eus *being a diphthong.*)

392 Grāndăevŭs Nē|*rĕus nō*|vit nāmqu' ŏmnĭă vātĕs.
(Nerĕus. *A dissyllable,* eus *being a diphthong.*)

422 Ĭntŭs sŏ vāstī Prō|*tĕus tĕgĭt* | ŏbjĭcĕ sāxi.
(Protĕus. *Same as line* 388.)

429. Cūm Prō|*tĕus cŏn*|*sŭetă pĕ*|tĕns e fluctĭbŭs āntrā.
(Protĕus. *Same as line* 388.—Cŏnsŭetă. *Three syllables, by synæresis, as if written* cŏnswĕtă.)

453. Nŏn tĕ nūllī|*ūs ĕx*|ĕrcĕnt nūmĭnis īrāe.
Nullĭŭs. *Last syllable lengthened by the arsis.*)

461. Ĭmplĕrūnt mōntēs, flĕrūnt Rhŏdŏ|*pēăe* | ārcĕs.
(Rhodopēăe. *The diphthong loses one of its component times by elision, and the other,* in *the thesis, remains short. Consult note on Ecl.* ii. 65, *and remarks on* Panopeæ, Geo. i. 437.)

463. Ātquĕ Gĕ|tăe ăt qu' Hĕbrŭs ĕt Ăcĭăs Ōrĭthyĭă.
(Getăe. *Consult remarks on Ecl.* vii. 53.—Orithyia. *A word of four syllables,* yi *forming a diphthong, as in Greek. A spondaic verse.*)

545. Ĭnfĕrĭās Ōr|*phĕi Lĕ*|thăeă păpăvĕrā mittĕs.
553. Ĭnfĕrĭās Ōr|phĕi mittĭt, lŭcŭmquĕ rĕvĭsit.
(Orphĕi. *A dissyllable,* phĕi *being a diphthong.*)

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